विदर्भ संशोधन मंडळ ग्रंथमाला, क्रमांक १६

पुरञ्जनचरित-नाटकम्

संपादक

स. ल. कात्रे

किंमत तीन रुपये

विदर्भ संशोधन मंडळ ग्रंथमाला क्रमांक १६

कृष्णदत्तमैथिल-

विरचितं

पुरञ्जनचरित-नाटकम् ।

PURAÑJANACARITA-NĀṬAKA

of

KṚṢṆADATTA MAITHILA

Critically Edited with
Introduction, Variation-Footnotes and Index

By

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FOREWORD

The Sanskrit play *Purañjānacarita* was brought to notice for the first time by Sri S. L. Katre in his article in the *Sardesāi-Smāraka-Grantha,* published in 1938. It was composed by the poet Kṛṣṇadatta of Mithilā, who was attracted to Nagpur by the munificence of Devājīpanta Corghaḍe, the astute Prime Minister of Rājā Jānojī Bhosle of Nagpur. As the play was first staged during the Navarātra Festival in honour of the god Veṅkateśa-Keśava at the residence of Devājīpanta at Nagpur, it is in the fitness of of things that it should be published in the *Grantha-mālā* of the Vidarbha-Saṁśodhana-Maṇḍala of Nagpur. I am glad to say that at my suggestion the Maṇḍala decided to include the work in its Series and entrusted the task of editing it critically to Shri S. L. Katre, Curator of the Scindia Oriental Institute, Ujjain, well known for his scholarship and research work. Shri Katre has spared no pains in editing this play. In his learned introduction prefixed to this edition Shri Katre has not only discussed the various questions connected with the present play, but has also reviewed

critically the political career of the poet's patron, Devājīpanta Corghaḍe, who was reputed as one of the four wise men of the age. Shri Katre's present edition would serve as a model for such work.

The Vidarbha Saṁśodhana Maṇḍal has till now published research works on a variety of subjects such as Sanskrit, Prakrit and Marathi literatures, ancient and modern history, Indian philosophy, etc. It is now presenting the learned public with an original Sanskrit work composed in the hey-day of Bhosla rule in Vidarbha. We are grateful to Shri S. L. Katre for the exemplary manner in which he has edited this play and to the Government of the Maharashtra State, which, by its liberal grant-in-aid, has made such publications possible.

Nagpur,
8th February 1961.

V. V. Mirashi
Chairman, Executive Committee,
Vidarbha Saṁśodhana Mandal.

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INTRODUCTION



The Purañjanacarita, Its Author Kṛṣṇadatta Maithila and His Other Works His Date—*C.* 1775 A. C. & Patron—Devājīpanta Coraghoḍe of Nagpur

Discovery of the Jāmdār MS

In October 1936, while busying myself at Nagpur with a small private MSS collection of the ownership of late Śrī Motibaba Saheb Jamdar with the permission of his grandson Advocate Śrī Atmarama Balwant alias Tatyasaheb Jamdar, I chanced to trace out a small Sanskrit MS containing some glowing current allusions to Nagpur and its past heroes. On a thorough sifting, I duly concluded the MS to contain a rare Sanskrit drama *Purañjanacarita* composed by one Kṛṣṇadatta Maithila for being originally staged at Nagpur on the occasion of a grand religious festival at the residence of Devājīpanta Coraghoḍe, a premier historical celebrity of the Bhosle regime.

Purañjanacarita

My subsequent studies revealed that only one other MS of this *Purañjanacarita* had been recorded in Aufrecht's *Catalogus Catalogorum* as follows:—

Earlier Notices of the Drama

"पुरञ्जनचरित nāṭaka by Kṛṣṇadatta Maithila, acted in presence of Divākarapuruṣottama. L. 2000."*

and that this insertion in the *CC* in its turn referred solely to the following detailed description of the MS in R. L. Mitra's Notice No. 2000† :—

"NO. 2000. पुरञ्जनचरितनाटकम्. Substance, country-made paper, $10 \times 2\frac{1}{2}$ inches. Folia, 30. Lines, 6 on a page. Extent, 531 ślokas. Character, Maithilī. Date Śaka 1701. Place of deposit, Śāradāpura, Post Madhepura, Darbhanga, Paṇḍita Harṣanātha Jhā. Appearance, fresh. Prose and verse. Correct.

"PURAÑJANACARITA. A drama in five acts founded on the story of Purañjana as given in the *Bhāgavata Purāṇa*. By Kṛṣṇadatta of Mithilā. The play was first acted in the Court of Puruṣottama Deva of Orissa. The object of the work is to promote devotion to Kṛṣṇa. . . . . ."‡

* *CC*, I, Leipzig, 1891, P. 339 b.

† *Notices of Sanskrit Manuscripts*, VI, Calcutta, 1882, Pp. 20-22.

‡ The Notice hereafter furnishes the Beginning and the End of the drama (both to that extent noticed by us with respect to their variations under the indication उ in the footnotes below the printed text) as also a Sanskrit synopsis of its five acts.

Mitra's Notice had committed* a blunder in historically identifying the author's patron with King Puruṣottama Deva of Orissa, which my first-hand perusal of the Jāmdār MS enabled me to detect instantly. Consequently I, with a view to giving a standing publicity to the drama and its hitherto hidden historical import and also to correcting the error in Mitra's Notice, forthwith contributed an investigating paper with the title "देवाजीपंत चोरघोडे यांचें एक वाङ्मयस्मारक" to the *Govinda Sakharama Sardesai Smāraka-Grantha*† at its Editor's invitation. Many Marathi and English journals while reviewing that Marathi Commemoration Volume duly hailed my paper therein as embodying an important research.

My Notice in the Sardesai Smāraka-Grantha

Simultaneously I also set to collect materials for preparing and publishing at a later stage when possible a critical edition of the drama on scientific lines. In that direction I myself prepared early in 1937 a handwritten publishable transcript of the Jāmdār MS. However, the final goal had to be postponed *sine die* pending acquisition of further MSS to justify the name

Contact with Mm. Dr. G. Jha

* Evidently Mitra's assistant who drafted this Notice either did not go through the whole Prologue thoroughly or was totally ignorant of the Maratha and early British Periods of Indian History.

† Ed. S. R. Tikekar, Pub. K. B. Dhavle, Bombay, 1938, Pp. 143-155.

'critical edition'. To trace out the current whereabouts of the Mithilā MS noticed by R. L. Mitra, I in November 1937, purposely went to Allahabad and met late Mahāmahopādhyāya Dr. Sir Ganganatha Jha, ex-Vice Chancellor of my *Alma Mater* the Allahabad University, especially as he was known to me to be son-in-law of late Paṇḍita Harshanātha Jhā, the recorded owner of the MS. Mm. Dr. Jha informed* me that he had personally gone through the MS in the past with much interest, that the MS as also the entire pertinent collection was preserved intact by his brother-in-law in Mithilā and that the MS would be readily made available to me for being utilised in my proposed critical edition when I set myself to it. He also revealed to me that the author Kṛṣṇadatta Maithila, popularly known in Mithilā as Kṛṣṇadatta Jhā, was a direct ancestor of Paṇḍita Harshanātha Jhā and that the family tradition was aware that he had spent some time at Nagpur enjoying affluent patronage from the Palace and the nobility. However, my numerous other literary and research activities of higher importance at the Scindia Oriental Institute of Ujjain, where I was employed since 30-11-1936, kept me almost over-engaged constantly for all these years and Mm. Dr. Jha's untimely sad demise in 1941 caused a serious hindrance to the plan of my proposed critical

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* These informative details were duly recorded by me at the close of my paper in the *Sardesai Smāraka-Grantha* (P. 155).

edition of the drama. The plan at any rate was never lost sight of at any stage.

Miss Solanki's Edition of the Drama

Much later, on 16-10-1954, Miss Nilam Solanki of Vallabh Vidyanagar while on visit to Ujjain called at our Institute and revealed that she had procured a MS of the present drama from a Varanasi collection and was about to publish it under the guidance of Dr. P. L. Vaidya of the Banaras Hindu University and Dr. S. S. Bhawe of the Maharaja Sayajirao University of Baroda. As she seemed to be quite unaware of my published labours on the drama and looked embarrassed on being told about my long proposed and still alive plan of a critical edition of the same, I gave her an actual reprint of my Marathi paper in the *Sardesai Smāraka—Grantha* wherein the complete Prologue and many other passages from the drama had been reproduced. A few months later in 1955 the release of Miss Solanki's *editio princeps* of the *Purañjanacarita* was actually announced and I was on the point of comforting myself that I had been saved my own further labours in the direction.

The Present Critical Edition

However, when subsequently my Institute purchased a copy of Miss Solanki's edition* from the market and I actually went through it minutely, all my premature comfort vanished and I could only feel that she

* Pub. Charotar Book Stall, Anand (W. R.), 1955.

should have set her hand to this editorial task only after adequately qualifying herself for the same with much better equipment in Orthography, Sanskrit Grammar, Literary Chronology, Political History, etc. Her Editorial Preface, covering hardly four pages, out of which, too, two have gone to self-plea and thanksgiving, fails to bring out or even touch the historical importance of this drama, of its first staging at Nagpur, or even of the particular MS utilised in the edition and conveniently ignores what has been said by others in the field. It, while omitting the names of the author's other matter-of-fact works recorded by Aufrecht and others, mentions* the *Prabodhacandrodaya* as another "well known" work by him. It thus boldly identifies the present Kṛṣṇadatta Maithila of *c.* 1775 A. C. with Kṛṣṇamiśra who flourished† nearly seven centuries earlier and composed the celebrated allegorical drama *Prabodhacandrodaya c.* 1098 A. C. during the reign of the Candella King Kīrtivarman of Jejākabhukti. The text, too, in the edition, even after the inadequacy of the solitary MS basis is not lost sight of and due allowances are made for Press errors etc., at many places makes one wonder if the intended correct sense and grammatical construction have been grasped properly. For these and other alike reasons I naturally felt a critical edition of the drama, on the lines pre-conceived by me and doing due justice

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* Preface, P. ii.

† A. B. Keith : *Sanskrit Drama*, Oxford, 1924, P. 251.

to the historical and textual factors, now imperatively called for. Luckily the basic textual material for such a critical edition is happier today than in 1936, as will be shown further on. And when in July 1958 the Vidarbha Saṁśodhana Maṇḍala of Nagpur extended to me a spontaneous invitation to forthwith prepare my long-proposed critical edition of this *Purañjanacarita* for being published on the Maṇḍala's account, I readily accepted it and set seriously to the task.

II

This *Purañjanacarita*, though somewhat thin in bulk, contains five acts of varied dimensions and draws its plot from a celebrated Purāṇic episode. Thus it belongs, among the Rūpakas, to the main species 'Nāṭaka' which is defined as follows:—*

Purañjanacarita : A Regular Nāṭaka

नाटकं ख्यातवृत्तं स्यात्पञ्चसंधिसमन्वितम् ।
विलासर्द्ध्यादिगुणवद्युक्तं नानाविभूतिभिः ॥
सुखदुःखसमुद्भूति नानारसनिरन्तरम् ।
पञ्चाधिका दशपरास्तत्राङ्काः परिकीर्तिताः ॥...

The main *dramatis personae* in the drama in their order of appearance on the stage are:—सूत्रधार, नटी, पुरञ्जन

* Viśvanātha's साहित्यदर्पण (N. S. P. edition, 1931), 6.7 ff.

Main Characters and Synopsis

(as King or Vaidarbhī), सचिव, प्रजागर, नायकs, नायिकाs, पुरञ्जनी (Queen), वृत्तिमतिका, चेटी, रसज्ञ, द्युमत्, अवधूत, श्रुतधर, चर, सितपक्ष, सेनापति, अविज्ञातलक्षण, विलक्षण, नवलक्षणा, अमितलक्षणा, सुरोचन. The action of a few others, e. g. चण्डवेग (गन्धर्वराज), भय (यवनेश्वर), जरा (कालकन्यका राक्षसी), their hosts, विरोचन, मलयध्वज, etc., is announced incidentally, by means of Interludes, or through some utterances from behind the curtain.

Act 1 The drama opens with two benedictory (Nāndī) verses and a regular Prologue (Āmukha) containing a topical dialogue between the Stage-Manager and his wife, which, after casual references to the author, his present composition, his celebrated patron etc., ultimately introduces the audience to the stage of the main incidents of the drama. We then find Purañjana, the hero, roaming along with his Minister in quest of a suitable city (Pura) for his residence and finally selecting one with nine gates etc. guarded by Prajāgara the Nāga-Chief. This city the hero intends to make his main base wherefrom to forthwith institute rigorous searches for his long missing friend (Avijñātalakṣaṇa), a great Yogin, and thereby achieve his main goal of self-dedication to the latter. But he is instantly introduced there to Purañjanī, the lady of the city. Both are smitten with love at first sight, the hero woos her and she at once concedes, also bestowing on him the city

and the kingdom with all environments. The two then commence their sensual revelries.

Act 2 opens with a tiny Interlude (Praveśaka) wherein the Queen's Maid-servant complains against the hero's casual departure without leave from the Queen and describes the latter's pangs in separation. The hero, returning home from his profusely enjoyed hunting excursion to the Pañcaprastha Forest, finds the Queen extremely irritated, who remains unmoved in spite of his apologies and amorous approaches. She is, however, reconciled at the mediation of Vṛttimatikā, her female-companion, only on securing his pledge that she would be kept alongside of him henceforth even during his excursions and tours. The royal couple then sets out on an inspection tour, in course whereof the King with loud gallant expressions enjoys the sights of various enchanting realms of the kingdom abounding in delicious dishes, luminous colours, sweet odours and pleasant sounds, as introduced by Rasajña, Dyumat, Avadhūta and Śrutadhara respectively. As it is hot season, the two ultimately retire to take cooling dips in the sport-tank.

Act 3 turns the hitherto prevailing tone of the drama. The lengthy interlude (Viṣkambhaka), at the outset, containing a dialogue between the King's spy and his elderly wellwisher Sitapakṣa reveals that the King's constant revelries with his beloved and in hunting, to the sheer exclusion of his other royal and spiritual interests, has been taken advantage of by his enemies Caṇḍavega,

Jarā, Bhaya, etc. who are about to besiege his city from all sides and that Avijñātalakṣaṇa, the King's lately totally forgotten friend, alone, if approached by the King, can save the situation. In the main act, the King's attempts to gather self-confidence fail and, despite the reported stiff resistance put forth by the Nāga City-guard, the city is announced to have fallen a victim to the enemies' joint onslaughts. In the plight, the Queen, too, deserts the King, who, having failed to gather in his memory any traces of Avijñātalakṣaṇa even at Sitapakṣa's intervention subsequently, in distress ultimately flees from the city to save himself.

Act 4—Firstly, from behind the curtain it is announced that Purañjana in flight has through mysterious causes ultimately become a woman (Vaidarbhī) who forthwith marries Malayadhvaja, the Prince of Vidarbha! Then enters Avijñātalakṣaṇa extremely moved at this undue sad plight of his ex-friend and determined to set right the affairs. Vilakṣaṇa, his satellite, as charged by him earlier, enters and reports to him how he through cunning talks got released from Kali's confinement Navalakṣaṇā, a Kāmadhenu, who is now about to arrive. Instantly Navalakṣaṇā appears and details to Avijñātalakṣaṇa her sweet as well as sad experiences with various regions and peoples recently contacted by her, and to her is entrusted the task of rescuing her master's ex-friend.

Then appears Vaidarbhī (=Purañjana) bitterly lamenting her casual separation from Malayadhvaja and

being consoled by Amitalakṣaṇā, a young female hermit. Her attempts to search out the husband failing, she tries to prepare a funeral pyre for herself. At Amitalakṣaṇā's raising a cry for help, Navalakṣaṇā intervenes and undertakes to unite Vaidarbhī with her mate on the other side of the river after Vaidarbhī crosses the same holding Navalakṣaṇā's tail. On Amitalakṣaṇā's advice, Vaidarbhī agrees to do as asked.

Act 5—Vaidarbhī, astonished at having safely and so easily crossed the turbulent river, expresses her indebtedness to Navalakṣaṇā, who, however, attributes the feat to the miraculous powers of the Gosvāmin (=Avijñātalakṣaṇa=Supreme Soul). As Vaidarbhī ardently desires to see the Gosvāmin as one who would cause her re-union with Malayadhvaja, Navalakṣaṇā states that the real facts would be duly grasped by her in due course and takes her to the Śeṣācala Mountain where He (=Supreme Soul manifested as Viṣṇu in the form of God Veṅkaṭeśa) dwells. There Vaidarbhī addresses a devotionful long hymn to Veṅkaṭeśa–Keśava containing separate individual allusions to His (=Viṣṇu's) celebrated ten incarnations and their main achievements. As the hymn closes, Avijñātalakṣaṇa (=Supreme Soul personified) enters and extols Navalakṣaṇā on her success in training, with lessons in Bhagavad-Bhakti, lately degenerated Purañjana (=Individual Soul personified) to the present stage at which he can become His associate once more. He next discloses that Purañjana's degeneration was due

to his fickleness, to his adoption of the three guṇas and to the operation of Māyā, that in reality he is neither husband of Purañjanī nor wife of Malayadhvaja, that his late womanhood was a result of his constant attachment to Purañjanī, and that henceforth by means of constant meditation upon Himself and attainment of real knowledge he would get identified with Himself. As Purañjana is still trying to recollect the past events alluded to and to grasp the knowledge of Advaita imparted by Avijñātalakṣaṇa, Surocana (a son of Navalakṣaṇā) yogically enters his body and everything becomes clear to him at once. Purañjana then humbly expresses his high indebtedness to Avijñātalakṣaṇa for dispelling the veils of ignorance etc. from him and enabling Advaitic real perception of facts.

Finally, Avijñātalakṣaṇa grants the boons, requested by Purañjana in two Bharatavākya verses, re due evaluation of his Viṣṇu-Bhakti, general welfare of the Earth, of the Rulers well-disposed to their Ministers and of the entire subjects, propagation of attachment to Supreme God Veṅkaṭeśa, and all-round circulation of the author Kṛṣṇadatta's (present) composition.*

Thus the main object of the drama is to depict devotion to Viṣṇu (भगवद्भक्ति) as the main and quick

* Only a bare idea of the main contents is possible from the above Synopsis. For a due full appreciation, one must go through the entire original drama.

Main Object and Prevailing Sentiment

means for the attainment of real Non-dualistic Knowledge of Supreme Self (अद्वैतब्रह्मज्ञान) and Salvation (मोक्ष). The second Nāndī verse (1. 2)—

एकं वृक्षमधिष्ठितौ सहचरौ दिव्यौ सुपर्णौ भजे
पक्वं पिप्पलमत्यदन्निह ययोरेको गुणैर्बध्यते ।
नाश्नन्नप्यतिदीप्तिमञ्चति परो बुद्ध्वा तमेव श्रितो
बद्धोऽसावपि मुक्तिमेति न परो मोक्षाय पन्था मतः ॥,

which for a major portion is only a lucid paraphrase of the celebrated Ṛgvedic stanza*—

द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परि षस्वजाते ।
तयोरन्यः पिप्पलं स्वाद्वत्ति अनश्नन्नन्यो अभि चाकशीति ॥,

is designed to serve as a key-note to the plot of the drama. The predominating sentiment of the drama is Bhakti, while other sentiments like Śṛṅgāra, Raudra, etc. appearing in earlier acts incidentally occupy only subsidiary positions.

III

An Allegorical Drama

The celebrated Purañjana episode is traced in five chapters of the *Bhāgavata-Purāṇa*† as narrated by Nārada to King Prācīnabarhis. Nārada at the close of his narration

* ऋग्वेद-संहिता, 1. 164. 20.

† 4. 25-29 (N. S. P. edition, 1950, Pp. 240-251).

furnishes* a spiritual interpretation of the entire story, its characters, places, etc., wherein Purañjana Avijñātalakṣaṇa, Purañjanī, etc., for instance, are stated respectively

* "नारद उवाच—पुरुषं पुरञ्जनं विद्याद्यद्व्यनक्त्यात्मनः पुरम् । एकद्वित्रिचतुष्पादं बहुपादमपादकम् ॥ योऽविज्ञाताहृतस्तस्य पुरुषस्य सखेश्वरः । यन्न विज्ञायते पुम्भिर्नामभिर्वा क्रियागुणैः ॥ यदा जिघृक्षन्पुरुषः कार्त्स्न्येन प्रकृतेर्गुणान् । नवद्वारं द्विहस्ताङ्घ्रि तत्रामनुत साध्विति ॥ बुद्धिं तु प्रमदां विद्यान्ममाहमिति यत्कृतम् । यामधिष्ठाय देहेऽस्मिन्पुमान्भुङ्क्तेऽक्षभिर्गुणान् ॥ सखाय इन्द्रियगणा ज्ञानं कर्म च यत्कृतम् । सख्यस्तद्वृत्तयः प्राणः पञ्चवृत्तिर्यथोरगः ॥ बृहद्बलं मनो विद्यादुभयेन्द्रियनायकम् । पञ्चालाः पञ्चविषया यन्मध्ये नवखं पुरम् ॥ अक्षिणी नासिके कर्णौ मुखं शिश्नगुदाविति । द्वे द्वे द्वारौ बहिर्याति यस्तदिन्द्रियसंयुतः ॥ अक्षिणी नासिके आस्यमिति पञ्च पुरः कृताः । दक्षिणा दक्षिणः कर्ण उत्तरा चोत्तरः स्मृतः ॥ पश्चिमे इत्यधोद्वारौ गुदं शिश्नमिहोच्यते । खद्योताविर्मुखी चात्र नेत्रे एकत्र निर्मिते ॥ रूपं विभ्राजितं ताभ्यां विचष्टे चक्षुषेश्वरः ॥ नलिनी नालिनी नासे गन्धः सौरभ उच्यते ॥ घ्राणोऽवधूतो मुख्यास्यं विपणो वाग्रसविद्रसः ॥ आपणो व्यवहारोऽत्र चित्रमन्धो बहूदनम् । पितृहूर्दक्षिणः कर्ण उत्तरो देवहूः स्मृतः ॥ प्रवृत्तं च निवृत्तं च शास्त्रं पञ्चालसंज्ञितम् । पितृयानं देवयानं श्रोत्राच्छ्रुतधराद् व्रजेत् ॥ आसुरी मेढ्रमर्वाग्द्वार्व्यवायो ग्रामिणां रतिः । उपस्थो दुर्मदः प्रोक्तो निर्ऋतिर्गुद उच्यते ॥ वैशसं नरकं पायुर्लुब्धकोऽन्धौ तु मे शृणु । हस्तपादौ पुमांस्ताभ्यां युक्तो याति करोति च ॥ अन्तःपुरं च हृदयं विषूचिर्मन उच्यते । तत्र मोहं प्रसादं वा हर्षं प्राप्नोति तद्गुणैः ॥ यथा यथा विक्रियते गुणाक्तो विकरोति

(*Continued on the next page*)

to be Individual Soul, Supreme Soul, Intellect, etc. As based on this spiritual allegory, of course with some changes necessitated by conventions of Dramaturgy on vital for the dramatic development of the theme, this *Purañjanacarita* belongs to the class of Allegorical Drama headed by Kṛṣṇamiśra's *Prabodhacandrodaya*.

Our drama follows the *Bhāgavata-Purāṇa* very closely in respects not only of the details of the story

(*Continued from previous page*)

वा । तथा तथोपद्रष्टात्मा तद्वृत्तीरनुकार्यते ॥ देहो रथस्त्विन्द्रियाश्वः संवत्सररयोऽगतिः । द्विकर्मचक्रस्त्रिगुणध्वजः पञ्चासुबन्धुरः ॥ मनोरश्मिर्बुद्धिसूतो हृन्नीडो द्वन्द्वकूबरः । पञ्चेन्द्रियार्थप्रक्षेपः सप्तधातुवरूथकः ॥ आकूतिर्विक्रमो बाह्यो मृगतृष्णां प्रधावति । एकादशेन्द्रियचमूः पञ्चसूनाविनोदकृत् ॥ संवत्सरश्चण्डवेगः कालो येनोपलक्षितः ॥ तस्याहानीह गन्धर्वा गन्धर्व्यो रात्रयः स्मृताः । हरन्त्यायुः परिक्रान्त्या षष्टयुत्तरशतत्रयम् ॥ कालकन्या जरा साक्षाल्लोकस्तां नाभिनन्दति । स्वसारं जगृहे मृत्युः क्षयाय यवनेश्वरः ॥ आधयो व्याधयस्तस्य सैनिका यवनाश्चराः । भूतोपसर्गाशुरयः प्रज्वारो द्विविधो ज्वरः ॥ एवं बहुविधैर्दुःखैर्दैवभूतात्मसंभवैः । क्लिश्यमानः शतं वर्षं देहे देही तमोवृतः ॥ ...."—*Bhāgavata-Purāṇa* 4. 29. 2-24. This lengthy citation will also shed textual light on some obscure names in the drama like खद्योताविर्मुखी, नलिनी, नालिनी, देवहू, पितृहू, etc.

* The next prominent instances of Allegorical Drama in Sanskrit are the संकल्पसूर्योदय of Veṅkaṭanātha, the चैतन्यचंद्रोदय of Kavikarṇapūra, the विद्यापरिणयन of Ānandarāya, the *Amṛtodaya* of Gokulanātha, the महापराजय of Yaśahpāla, etc.

Comparison with the Bhāgavatic Source but also of actual words,* poetic fancies,† etc. in many cases. There are, however, a few deviations, the major ones being as follows:—

(i) While most of the characters in the drama are drawn from the Purāṇic source, a few of them, e. g. Sitapakṣa, Vilakṣaṇa, Amitalakṣaṇā, Navalakṣaṇā and her two sons Surocana and Virocana, are quite new figures.

Navalakṣaṇā and her two sons, however, appear to trace their origin to the story of Bhakti and her two sons Jñāna and Vairāgya occurring in the *Bhāgavata-Māhātmya* of the *Padma-Purāṇa*.‡

* E. g., Compare 3.8 (पिबन्त्यां कान्तायां पिबति...), 5·33 f. (अपि जानासि प्राचीनं सखायं माम् ?), etc. with *Bhāgavata-Purāṇa* 4.25.57ff. (क्वचित् पिबन्त्यां पिबति...), 4.28.52 (...जानासि किं सखायं मां...), etc. respectively.

† E. g., Compare 1.24 (पद्मं व्यर्थविशेषणं...), 2·9 (केन त्वं न समादृतासि......), etc. with *Bhāgavata-Purāṇa* 4.25 28 (त्वं ह्रीर्भवान्यस्यथ वाग्रमा पतिं विचिन्वती किं मुनिवद्रहो वने। त्वदङ्घ्रिकामाप्तसमस्तकामं क्व पद्मकोशः पतितः कराग्रात् ॥......), 26.24 (तस्मिन्दधे दममहं तव वीरपत्नि योऽन्यत्र भूसुरकुलात्कृतकिल्बिषस्तम्। पश्ये न वीतभयमुन्मुदितं त्रिलोक्यामन्यत्र वै मुररिपोरितरत्र दासात् ॥), etc.

‡ 6.189-194 (Ānandāśrama edition, 1894, Pp. 1593-1616). This भागवत–माहात्म्य from the पद्मपुराण is prefixed to the N. S. P. and other editions of the भागवत–पुराण too.

(ii) In the drama, Purañjana, while in flight, is only transformed into a woman Vaidarbhī through mysterious causes. In the Purāṇic source, however, he is actually killed with axes by the (reborn) beasts that had been formerly massacred by him in the course of his sacrificial rituals and he, after having remained in the gloom of hell for numerous subsequent years, is reborn as Vaidarbhī. Thus real knowledge comes to Purañjana in the same birth according to the drama, but in the next birth according to the *Bhāgavata-Purāṇa*.

(iii) In the drama Malayadhvaja is only casually separated from Vaidarbhī, while in the Purāṇic source he dies of old age and Vaidarbhī sits lamenting by his dead body when Avijñātalakṣaṇa approaches and discloses real facts.

(iv) In the *Bhāgavata-Purāṇa* Avijñātalakṣaṇa alone directly performs the mission of regenerating his ex-friend. Avijñātalakṣaṇa's employment of Navalakṣaṇā and others in the task, Navalakṣaṇā's taking the hero across the river to Śeṣācala Mountain and there making him address a devotionful detailed hymn to Veṅkaṭeśa-Keśava, as also a few other details in the earlier acts, are the dramatist's innovations, although echoes of some Epic and Purāṇic passages of quite different contexts.

IV

A Successful Composition

In composing the *Purañjanacarita* the author has indeed achieved considerable success from both the technical and the literary points of view.

The Author's Conversance with Dramaturgy

He bears ample testimony to his high conversance with the science of Dramaturgy as evolved by Bharata, Dhanañjaya, Dhanika, Viśvanātha, etc. His nice arrangement of the plot over the five acts with useful and interesting innovations, his ingenious employment of various dramatic devices like Interludes, utterances from behind the curtain, etc., his replacement of the hero's death and rebirth with his mysterious transformation into a woman and other departures from the Purāṇic source are specially noteworthy in this respect. Further, Purañjanī generally speaks in Prakrit, but on an occasion in Act 1 she takes recourse to Sanskrit—

· · · (संस्कृतमाश्रित्य) त्रय एवाधना राजन् ! भार्या दासस्तथा सुतः ।
यत्ते समधिगच्छन्ति यस्य ते तस्य तद्धनम् ॥*

Again, Vaidarbhī in Act 4 speaks in Prakrit; but in Act 5 when she improves culturally after crossing the river holding Navalakṣaṇā's tail, she adopts Sanskrit. By these shifts the author evidently displays his knowledge of the canons like—

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* 1.2 5

···'कार्यतश्चोत्तमादीनां कार्यो भाषाव्यतिक्रमः ॥*

or—

···'संस्कृतं संप्रयोक्तव्यं लिङ्गिनीषूत्तमासु च ।···
···'कार्यतश्चोत्तमादीनां कार्यो भाषाविपर्ययः ॥
योषित्सखीबालवेश्याकितवाप्सरसां तथा ।
वैदग्ध्यार्थं प्रदातव्यं संस्कृतं चान्तरान्तरा ॥†

Innovations for Dramatic Effects

Among the author's innovations, the likenness of Purañjanī's case to that of Jaratkāru in the *Mahābhārata*‡ in Act 1, the dialogue between Sitapakṣa and the King's Spy in the Interlude to Act 3, Vilakṣaṇa's account of how he with clever talks enticed Kali to set free Navalakṣaṇā from his confinement, Navalakṣaṇā's narration of her varied experiences with sundry regions and peoples in Act 4, and Vaidarbhī's chanting in Act 5 the detailed hymn to the patron's family-deity, before whose image and in the festival held in whose honour the play was first staged at Nagpur, are specially conducive to good dramatic effects and they must have highly entertained the special audience at its first staging.

Although one wishes there had been gradual development of mutual love before Purañjanī condescends to

* दशरूपक (Gujarati Press, Bombay, 1927), 2.66.

† साहित्यदर्शन 6.167-169.

‡ महाभारत (Chitrashala Press, Poona, 1929) 1.46-47

An Apparent Technical Flaw Dispersed

marry Purañjana in Act 1, still the author does not depart here from the Purāṇic source probably as Purañjana's proneness to succumb to sensual temptations and Purañjanī's eagerness to quickly entrap the befitting royal youth are meant to be stressed. Thus no dramaturgical flaw as such can be pronounced in this scene too.

The drama is also a fair piece of literature. Of course, it presents nothing unique or extraordinary, but the author

A Fine Literary Production

appears to have thoroughly mastered the science of Rhetoric and drawn successfully on Kālidāsa, Śūdraka, Bhavabhūti, Harṣa,* Jayadeva,† Śaṅkarācārya,‡ etc. His

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* Compare 1.4 etc. with रत्नावली 1.5, नागानन्द 1 4, etc.

† E. g., the detailed hymn chanted by Vaidarbhī in Act 5 is only an imitation, though successful, of the दशावतारस्तुति in Jayadeva's गीतगोविन्द 1.I (N. S. P. edition, 1937, pp. 10-17).

‡ Compare 5.39—

सखे ! सत्यप्यस्मिन्मम तव च भेदव्यपगमे
त्वदीयोऽहं नाथ ! त्वमसि न मदीयः क्वचिदपि ।
तरङ्गः सामुद्रो भवति न च तारङ्ग उदधिः
स्फुलिङ्गश्चाग्नेयो दहनकणकीयो न दहनः ॥

with Śaṅkarācārya's षट्पदीस्तोत्र 3—

सत्यपि भेदापगमे नाथ ! तवाहं न मामकीनस्त्वम् ।
सामुद्रो हि तरङ्गः क्वचन समुद्रो न तारङ्गः ॥

style is lucid and power of versification fair and generally unmarred with undue particles etc. Remarkably enough, he sometimes changes his style according to the exigencies of respective occasions. Thus his prose is involved with long sentences and bulky compounds at some special places, e. g. a few of the Sūtradhāra's sentences in the Prologue, Purañjana's utterances on viewing the fascinating realms in Act. 2, etc., but elsewhere generally it is smooth and simple. The drama contains a total of 132 stanzas, including 5 in Prakrit, of diverse metres.* Many of these stanzas are admirable in their line and one would like to keep at least some of them recurrently on one's lips. The drama amply evinces the author's skill in the delineation not only of the main Bhakti-Rasa but also of the subsidiary Śṛṅgāra (both saṃbhoga and Vipralambha), Raudra and other sentiments. Here and there we meet with pleasant alliteration

* The metre-allotment of these 132 verses is as follows:—

1. अनुष्टुभ् (12), 2. अपरवक्त्र (1), 3. इन्द्रवज्रा (2), 4. उद्गीति (1), 5. उपगीति (1), 6. 11-syllables उपजाति (5), 7. 12-syllables उपजाति (1), 8. गीति (1), 9. पुष्पिताग्रा (2), 10. मालभारिणी (2), 11. मालिनी (4), 12. रथोद्धता (3), 13. वंशस्थविल (2), 14. वसन्ततिलका (6), 15. वियोगिनी (4), 16. शार्दूलविक्रीडित (51), 17. शिखरिणी (18), 18. स्रग्धरा (4), 19. स्वागता (1), 20. Lyrical (11).

and with fine specimens of various figures of sense

The author has also ably utilised herein a number of stock sayings and proverbs, e, g:—

Popular Sayings and Proverbs Utilised

१. सततं पुंसोऽनुगा व्यग्रता।
२. सुकृतां संपदनुबन्धिन्य: संपदो भवन्ति।
३. हृदयं हृदयस्य साक्षी।
४. गण्डस्योपरि पिटिकोद्भेद:।
५. सौख्यं कृतघ्ने कुत: ?
६. दैवी विचित्रा गति:।
७. कर्मणो गतिरीदृशी।
८. स्थिते गतिश्चिन्तनीया।
९. योग्यस्योपरि सर्वो भार:।
१०. पुण्यैर्यशो लभ्यते।
११. एक: कोऽपि गुणो विलक्षणतर: स्यात्सर्वदोषापह:।
१२. प्राणेभ्योऽपि प्रतिष्ठा गरिष्ठा।
१३. भवन्ति भ्रान्तानां स्वपरपरिमोहा विमतय:।
१४. शतमप्यन्धानां न पश्यति।
१५. णत्थि पुरिसे विस्सासलेसो चले।

etc. In 4.3—

साम्राज्यं स्वपदे विहाय विगतातङ्केऽतिलौल्याच्चल-
न्नेष प्राप्तपुरस्थितिर्निगदितो राजेति राज्ञीति च।

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* E. g., उपमा, रूपक, उत्प्रेक्षा, प्रतिवस्तूपमा, दृष्टान्त, अनन्वय, अतिशयोक्ति, अपह्नुति, अर्थान्तरन्यास, काव्यलिङ्ग, विशेषोक्ति, etc.

षड्वेदी भवितुं गतस्य हि परं देशं चतुर्वेदिन-
स्तत्रत्यैर्विहितद्विवेदिपदवीमापादितस्योपमाम् ॥,

he evidently refers to the Hindi proverb 'चौबे गये छब्बे बनने दुबे बनकर आये' very popular* in Uttar Pradesh and Bihar even today.

However, the author does not appear to command equal depth in Grammar. Although he is generally correct grammatically and at one place—†

Slight Departures from Pāṇini

सचिवः--औद्भिदेऽत्र नगरेऽद्य सूष्यतां
शीतवाततपनातपक्षमे ।

राजाः—'शुष्यताम्' इति वक्तव्ये 'सूष्यताम्' इति किमुच्यते ? अथवा व्याकरणकाव्यालङ्करणविदस्तवायमभिप्रायः—

व्याकृतौ भवति दीर्घह्रस्वगा-
लङ्कृतौ च शसगा सवर्णता ॥

even makes some pedantry of his conversance with Grammar, still at least in the first (Nagpur) recension of the *Purañjanacarita* his Sanskrit at a few places is incorrect according to the Pāṇinian Grammar. Thus Purañjana while pacifying Purañjanī prior to 2.11 says मा शङ्कीः, which, correctly speaking, should be मा शङ्किष्ठाः, as शङ्क् is an Ātmanepadin root. Further, in Navalakṣaṇā's talk after 4.14—ततो यत्र न संमानं न च बन्धुमित्र-

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* Equally popular is the parallel दुबे गये चौबे बनने पाण्डे बनकर आये ।

† 1.13 and near about.

विशिष्टशिष्टसंनिधानं..., संमान is used as a neuter base while correctly it should be masculine (संमान:) as it is a घञ् formation from the root मन् and not, unlike अनुमानम्, a ल्युट् formation from the root मा. Again, the compounded form in the sentence अनुगृहाण मत्सखायम् prior to 5.38 should, strictly speaking, be मत्सखम् according to Pāṇini 5.4.91.* The last case of मत्सखायम् may somehow be defended with the argument that injunctions relating to inflexions at the ends of compounds are optional and not compulsory.† But the first two cases can find no endorsement under the Pāṇinian system. It seems in these cases the author relied too much on Analogy‡ that was incorrect. It is to be noted that the later Mithilā recension, represented by the bases ऊ and ए, of the drama has altogether done away with मा शङ्कीः, probably at some Vaiyākaraṇa's suggestion, but it still retains संमानं. Only MS आ, which otherwise mostly agrees with the Nagpur recension, replaces संमानं with संमाननं, but the latter appears to be an emendation as the entire

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* " राजाहःसखिभ्यष्टच् । "

† Cf. the *Tattvabodhinī* (N. S. P. edition, 1933, p. 199) on the *Siddhāntakaumudī's* illustration शार्ङ्गधन्वा on *Pāṇini* 5.4.132 (" धनुषश्च ") — " शार्ङ्गधन्वेति । कथं तर्हि 'स्वलावण्याशंसाधृतधनुषमह्नाय तृणवत्' इति पुष्पदन्तप्रयोग इति चेत् । अत्राहुः— समासान्तविधेरनित्यत्वान्नात्रानुपपत्तिः।..."

‡ I. e., माऽ शङ्कीः after मा रोदीः, संमानम् after अनुमानम or संनिधानम् used in the same sentence.

bulk of the rest sources reads संमानं.* Luckily, the author thus gives offence to Pāṇini only in very rare cases.

Prakrit in the Drama

The author's command over Prakrit, too, is equally impressive. His five Prakrit verses in the drama are excellent compositions. However, the MSS differ with each other almost at each step as to the exact dialectical forms in the Prakrit prose portions.

Date of Composition : c. 1775 A. C.

The date of composition of the *Purañjanacarita* is not found mentioned as such anywhere in the MSS. Still the same can be settled within definite narrow limits in the light of external evidence. The Jāmdār MS (ज) in the extant two lines—

शाके नन्दनवावनीपतिमिते शुक्लद्वितीयाबुधे
चैत्रे नागपुरे. . . . रघुनृपावासादयोऽभ्यासके ।

of its metrical concluding colophon mentions the earliest date yet traced in the direction, viz. Wednesday, the Second tithi of the bright fortnight of Caitra in Śaka 1699, coinciding† with the 9th April, 1777 A. C., when King

* Vide our printed text and variation—footnotes below it.

† Ș. K. Pillai : *Indian Ephemeris*, Vol. VI, Madras 1922, p. 356.

Raghu (i. e. Bhosle Raghūjī II) was reigning over the Ayodhyā-like Nagpur. However, as the colophon and the MS break abruptly at this point, it is not possible today to decide if the recorded date pertains to the original composition of the drama or only to the script of the Jāmdār MS or of its prototype MS. At any rate, it certainly forms the lower limit for the date of the composition of the drama. Further, as the Prologue points out the author's patron Devājīpanta Coraghode then to be at the height of his glory, the upper limit for the same cannot be fixed prior to 1755 A. C., whenceforth alone the patron gained political prominence.* Thus the drama must have been composed some time between A. C. 1755 and 1777. The fact that two MSS (उ and ऊ) belonging to the author's own home in Mithilā according to their common metrical colophon—

> शाके ऽब्दे धरणीवियन्मुनिधरासंभासमाने शुभे
> माघे मासि दिवामणौ मकरगे विष्णोस्तिथौ सादरम् ॥
> श्रीमन्मैथिलकृष्णदत्तकृतिना यन्निर्मितं नाटकं
> प्रालेखीत्तदिदं मुदा द्रुततरं श्रीहेमनाथद्विजः ॥

were completed in Mithilā on the eleventh tithi of (the dark fortnight of) Māgha in *Ś*aka 1701 (the 1st February, 1780 A. C.†), i. e. nearly three years after the date recorded in the Jāmdār MS, suggests the actual date of

* Vide our historical note on the patron further on in Section VIII.

† S. K. Pillai : *Indian Ephemeris*, Vol. VI, P. 362.

composition to be closer to the lower limit than to the upper limit. Thus the relevant factors lead us to conclude, of course tentatively, that the *Purañjanacarita* was composed not in Mithilā but some time during the author's halt at Nagpur *c.* 1775 A. C.

VI

In the *Purañjanacarita* the author records no autobiographical detail beyond his own name (Kṛṣṇadatta) and community (Maithila) or domicile (Mithilā) and an incidental reference to himself in 1.4 as a matured poet (प्रौढः कविः). A few further details concerning his family etc. are gathered from his other works which we shall very briefly notice further on. Thus from his *Gītagovinda-Vyākhyā* we learn that his father and mother were named Bhaveśa and Bhagavatī respectively and that his then extant three elder brothers were named Purandara, Kulapati and Śrīmālika respectively. The few published extracts from his *Caṇḍikācaritacandrikā* yield no such personal information, but the fact that it contains lyrical panegyrics of Goddess Durgā bears out that the *Gītagovinda* had already made a deep impression on his pen when he composed that epic. His reference to himself in his drama *Kuvalayāśvīya* as a boy (Bāla) probably suggests it to be a much earlier composition than the *Purañjanacarita* wherein he describes himself as

The Author's Personal & Family Details, etc.

matured (Praudha). The available extracts from these three works expose it adequately that Kṛṣṇadatta like most other Maithilas was primarily a Śaiva or Śākta and that although he was quite free from sectional bigotry and paid due homage also to Kṛṣṇa, the excessive devotion to Viṣṇu's Veṅkaṭeśa–Keśava form thundering in the *Purañjanacarita* is, really speaking, to be attributed to his patron Devājīpanta Coraghoḍe.

His Contact with Nagpur : Local Allusions

From several passages in the *Purañjanacarita* the author appears to have travelled extensively. The reputed munificence to the learned of the royal Bhosles, their Chief Minister Devājīpanta Coraghoḍe and other nobles naturally attracted him to Nagpur. It seems he profusely enjoyed his long-duration stays at Nagpur and the neighbouring places during one or more trips. In 2·14—

राजा—(विलोक्य) अहो सुभिक्षरमणीयोऽयं देशः। तथा हि इह-
पूपाः पूरणपोलिकाश्च कथिकाः शाकानि नानाविधा-
न्यन्नानि स्फुटसौरभाणि मृदुलान्यच्छानि रस्यानि **च**।
सूपा हिङ्गुसुगन्धयो घृतदधिक्षीराणि नीराणि च
स्वादुस्वच्छसुशीतलानि **सुलभास्ताम्बूलिका वीटिकाः** ॥,

some typically Mahārāṣṭrian dishes, both sweet and otherwise, like अनरसे or घारगे (पूपाः=अपूपाः), पुरणपोळी, कढी or आमटी (कथिकाः), are specially noticed by him. The last reference in this verse may also well be to the reputed betel-leaves of Rāmṭek near Nagpur. In the Sūtradhāra's words—

सखा मम गुणाकरो नाम मामनापृच्छ्य व्यापारानुरागतो नन्दिवर्धननगरमागतो दर्शितकामरूपगुणप्रकाशया कयापि कामकन्दलया वशीकृतोऽबलीभूय किमपि न प्रतिसंदधातीति चिन्तामापन्नोऽस्मि। in the Prologue, he specifically refers to Nandivardhana, a famous town of historical antiquity* now known as Nandardhan or Nagardhan near Nagpur and Rāmṭek and to its handsome voluptuous courtezans as artfully entrapping the tourist-traders visiting that town. His high learning, admirable conversance with the Great Epics and the Purāṇas and other pertinent literature, and reported plausible composition, among others, of an earlier drama *Kuvalayāśvīya* on a Purāṇic theme in all likelihood created a very favourable impression on Devājīpanta Coraghoḍe, who, it seems, himself asked him to compose locally a new learned and entertaining drama for being staged at the next recurrence of the annual Veṅkaṭeśa-Keśava festival at his Nagpur residence and dictated the Bhāgavatic Purañjana episode to be its theme. One of the further reasons for the selection of this particular plot for this Nagpur drama may be its main connection with another Purāṇic Nāgapura†

* Vide V. V. Mirashi : मेघदूतांतील रामगिरि अर्थात् रामटेक, Nagpur, 1958, pp. 23-25, where a reference is also made to my Marathi notice of the पुरञ्जनचरित in the सरदेसाईस्मारकग्रंथ.

† Vide also भागवत-पुराण 4.25.21 (...पञ्चशीर्षाहिना गुप्तां प्रतीहारेण सर्वतः।...), 35 (....सुप्तायां मयि नागर्ति नागोऽयं पालयन्पुरीम् ॥....), etc.

guarded by the serpent-chief Prajāgara. Probably the author himself directed and, with the help of his companions from Mithilā and some local students and artists, arranged the first staging of the drama at the festival. This, however, is only a conjecture and definite light on the actuality of the events can come only from pertinent local documents, if and when traced.

His Caste & family, Period of Literary Activities, etc.

According to the pre-stated information furnished to me by late Mm. Dr. Sir Ganganatha Jha, the author hails from a Śrotriya Brāhmaṇa family of Mithilā. Obviously he learnt the various Śāstras etc. in Mithilā and, like several other contemporary Maithilas, probably also at Vārāṇasī. In the light of the likely date of his *Purañjanacarita* (*c.* 1775 A. C.) and chronology of his other works suggested by us above, his literary activities may, with a fair sense of probability, be tentatively assigned to the period 1740-1780 A. C. I am inclined to feel that the Mithilā MSS of the *Purañjanacarita* scribed in 1780 A. C. have not undergone due post-scribe revision at the author's hands. Probably the author was not alive or, at any rate, not present in Mithilā in 1780 A. C. and thereafter. The tradition of oriental scholarship has been maintained right till today by the scions of the author's family including, among others, the present Paṇḍita Riddhinatha Jha, son of late Paṇḍita Harshanatha Jha, who is Principal of a Sanskrit Vidyāpīṭha at Lohana near Darbhanga in Bihar.

VII

Kṛṣṇadatta Maithila's three other works named above are all still unpublished. They are represented in each case by a solitary MS noticed in MSS Descriptive Catalogues.

The Author's Three Other Works

(i) गीतगोविन्द-व्याख्या—His Commentary on Jayadeva's *Gītagovinda* is entitled 'Gaṅgā'. Herein he, with a view to showing that the epic can be made to suit Śaiva doctrines as well as Vaiṣṇava doctrines, attempts to interpret the entire verses of its twelve cantos as referring to Śiva and Pārvatī as much as to Kṛṣṇa and Rādhā. The Commentary is evidently influenced a long way by the similar *Mahimnaḥstotra-ṭīkā* of Madhusūdana-Sarasvatī (earlier than 1593 A. C.),* who is also explicitly alluded to in its Introductory Verse 4.

The only hitherto recorded MS of this *Gītagovinda-vyākhyā* is in the India Office Library of London.† It is stated to be scribed in 1807 A. C. in "indifferent Bengali handwriting". However, the actual script of the MS

* Vide my paper "Terminus ad quem for the Dates of Madhusūdana Sarasvatī's Three Works (1. वेदान्तकल्पलतिका, 2. सिद्धान्तबिन्दु, and 3. महिम्नःस्तोत्र-टीका—Saṁvat 1650=1593 A. C." published in the *Journal of the Gaṅganatha Jha Research Institute*, Vol. VII, No. 2-4, Pp. 181-186.

† J. Eggeling : *Catalogue of Sanskrit Manuscripts in the Library of the India Office*, Vol. VII. (Kāvyas and Nāṭakas) London, 1904, p. 1458, Serial No. 197.

may be Maithilī, which differs only slightly from the Bengali script. It is interesting to note that the MS comes from the Collection of the renowned Indologist H. T. Colebrooke, who while in India was once posted* by the then British Governor-General Lord Wellesley as his good-will Ambassador at the Nagpur Court of Bhosle Raghūjī II and functioned in that capacity at Nagpur for over two years from 18-3-1799 to 18-5-1801.

Beginning :

प्रीतिं यः परमेश्वरः परहितः† प्रीतिप्रसन्नः परा-
माधत्तां घनसारसुन्दरतरश्रीकस्य सा राधिका ।
गौरी भूषणभूषणीयपदतामन्योन्यशोभार्पणा-
द्दमीरप्रतिभासिताश्मजटिला प्राप्नोति यस्याङ्गगा ॥१॥

तामम्बां पतिदेवतां भगवतीदेवीं भवेशं गुरुं
भक्त्यानम्य पुरन्दरं कुलपतिं श्रीमालिकं चाग्रजान् ।
गङ्गाख्यां जयदेवदिव्यकविताव्याख्यामिमां मैथिलो
बह्वर्थप्रतिपादनाय तनुते श्रीकृष्णदत्तः कविः ॥२॥

घनसमयनिबन्धादाविलत्वेऽपि पुण्यं
प्रथयति रसमच्छं भङ्गिभिर्विस्फुरन्ती ।
गमयति पदमेषा वैष्णवं शाम्भवं वा ।
जयति जगति गङ्गा गीतगोविन्दटीका ॥३॥

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* Y. M. Kale : नागपुर प्रांताचा इतिहास, Buldana, 1934, pp. 310-315.

† Cf. पुरञ्जनचरित 1.5 (देवोऽजः परमेश्वरः परहितो...)

शैवं नाद्रियते सुधीरपि मतं प्रायोऽधुना वैष्णवः
शैवो नैव च वैष्णवं निजनिजासद्वासनावासिनः ।
मत्वेत्थं मधुसूदनोऽपि मुरजित्पक्षे महिम्नःस्तुतिं
व्याचख्यौ जयदेवसूक्तिमपि तां शैवे पथे योजये ॥४॥

End : ....

माता पुण्ययशस्वती भगवतीदेवी भवेशः पिता
सन्तो यस्य पुरन्दरः कुलपतिः श्रीमालिकश्चाग्रजाः ।
तेने मैथिलकृष्णदत्तकविना तेनेह गङ्गाभिधा
टीका या लहरी समाप्तिमगमत्तस्यामियं द्वादशी ॥

Colohpon :

इति भगवतीभवेशसंभवश्रीकृष्णदत्तकृतायां श्रीगीतगोविन्द-व्याख्यायां श्रीगङ्गाख्यायां द्वादशी लहरी ॥१२॥

MSS of the next two works are traced in the pre-mentioned Mithilā collection of Paṇḍita Harshanatha Jha and described by R. L. Mitra in his Notices Nos. 2008* and 2035† respectively. Each of the MSS is undated and scribed in the Maithilī script.

(ii) चण्डिकाचरितचन्द्रिका--This is an epic in eleven cantos, mostly of lyrical verses, glorifying the exploits of Goddess Durgā on the basis of the *Caṇḍī-Saptaśatī* section of the *Mārkaṇḍeya-Purāṇa*.

* *Notices of Sanskrit Manuscripts*, Vol. VI, P. 30.
† *Ibid*, Pp. 64-66.

Beginning :

सिद्धिश्रीः साधकानां प्रसरति पुरतो यत्पदाराधकानां
निर्विघ्नं यत्प्रसादादुदयति सहसा सापि निःश्रेयसश्रीः ।
त्रैगुण्यात्तत्रिमूर्तिनिरुपधिकरुणाश्चर्यमाधुर्यधुर्या
तुर्या सा कापि कुर्यात्सपदि मम मनःशुद्धिबुद्धिप्रसिद्धिम् ॥१॥

चन्द्रचूडां चिदानन्दचुञ्चुं चन्दनचर्चिताम् ।
चञ्चन्तीं चञ्चलां चारु चिन्तये चण्डिकां चिरम् ॥२॥

सद्गुणाम्बुनिधिवृद्धिकारिणी
तापपापतिमिरापहारिणी ।
सेव्यताममृतसारगर्भिणी
चण्डिकाचरितचन्द्रिका चिरम् ॥३॥

मङ्गलमयि जनमङ्गलनामसहस्रे
प्रथयसि धामनि रुद्धतमिस्रे ।
श्रीमति गतिरसि जगदम्ब जय जय देवि शिवे ॥ध्रुवम्॥
हरिमवबोधयसि च हरसि च विधिखेदम् ।
जनयसि मधुकैटभमतिभेदम् ॥........

End : ....

सिद्धिरस्तु सकले मम साध्ये
संप्रसादविभवेन शिवायाः ।
तत्पदाम्बुजयुगे रमणीये
बुद्धिरस्तु सततं सुकृतश्रीः ॥

Colophon :

इति **कृष्णदत्त**कृतौ सिद्धिलक्षणायां **चण्डीचरितचन्द्रिकायां** संप्रसादवरप्रदानो नाम एकादशः सर्गः ॥ समाप्तोऽयं ग्रन्थः ॥

(iii) कुवलयाश्वीय-नाटकम्--This is a drama in seven acts. R. L. Mitra states : " It is founded on a story of a Vedic student named Kuvalayāśva falling in love with a maiden named Madālasā. The maiden is carried away to the nether regions whence she is rescued by a King of Kāśī and restored to her lover.* "

Beginning :

भालप्रज्वलनाक्षिकैतवसतीविश्लेषवैश्वानर-
ज्वालावर्तितसौरसैन्धवपयःफेनैकलेखेव या ।
सा गौरीमिलने पुनः पुररिपोः प्रेमप्रदीपे रसं
दातुं शक्तिरुपाहितेव कलिता चान्द्री कला पातु वः ॥१॥

अपि च ।

श्रुत्वा दक्षादलीकं प्रियकलुषमतिव्यस्तया सद्य एव
त्यक्ते सत्या स्वदेहे प्रभुरपि न वधूं स्वीचकारापरां यः ।
तामेव प्राप्य भूयो नगजननमितामर्धनारीश्वरोऽभूत्
स प्रेमाद्वैतवादी कलयतु भवतामृद्धिमर्धेन्दुमौलिः ॥२॥

(नान्द्यन्ते) सूत्रधारः—अलमतिविस्तरेण । (पुरोऽवलोक्य) कथ मयमुदित एव मधुसमयहितसमुदितमदनमालवकामिनीकापालफलक-†

* The Notice is silent about the source of the plot of the drama. It is, however, the *Mārkaṇḍeya-Purāṇa*, Chapters 18-22 (Veṅkaṭeśvara Press edition, Saṃvat 1946, Folios 39 50), wherein this adventurous love-romance of Kuvalayāśva and Maḍālasā is found narrated in all its details.

† Most probably the original correct reading is कामिनीकपोलफलक० ", a pṛṣṭhamātrā being misread.

कोमलकमनीयमण्डलः कनककुण्डलमाखण्डस्वदिगङ्गनाया अखण्डलावण्य- रत्नाकरः अखिलजगदानन्दकन्दलश्चन्द्रः । तमेनमभ्युदीयमानमहम- भ्यर्थये । (सप्रश्रयमञ्जलिं बद्ध्वा) भगवन् !

कलयसि सकलाः कलाः सुधानां
निधिरसि मौलिमलङ्करोषि शम्भोः ।
शमयसि जगतामतीव तापं
तव तुलनास्तु कुतस्त..हिमांशो ॥३॥........

सूत्रधारः—......

कृष्णदत्त इति **मैथिलः कवि**-
र्बालभावसुलभात् कुतूहलात् ।
नाटकं यदभिनव्यमातनोत्
कोऽत्र संप्रति गुणागुणग्रहः ॥४॥

सदनुग्रहादेव सर्वं साधु संपत्स्यते । ....

पारिपार्श्वकः—किन्नाम कीदृशं तत् ?

सूत्रधारः—**कुवलयाश्वीयं** नाम नाटकम् ।...

End : ....

तथापीदमस्तु—

काले काले तडित्वानमृतरसमयीं वृष्टिमिष्टां विधत्तां
पृथ्वी संपन्नसस्या भवतु विजयिनः पान्तु लोकं नरेन्द्राः ।
सर्वः सर्वत्र नन्दत्वखिलगुणगुरौ विन्दतु प्रेमभक्तिं
तद्विश्वेशे दयार्द्रे प्रसरतु परितः सत्कवेः सूक्तिरत्नम् ॥

भरद्वाजः—एवमस्तु । (इति निष्क्रान्ताः सर्वे ।)

Probably the correct reading is "०माखण्डलदिग०".

Colophon :

कुवलयाश्वसाम्राज्याभिषेकमहोदयो नाम सप्तमोऽङ्कः ॥
समाप्तं चेदं कुवलयाश्वीयं नाम नाटकम् ॥

The Bharatavākya verse in the *Kuvalayāśvīya* is almost identical with the closing one in the *Purañjanacarita*.

Noteworthy Substitutions in the Purañjanacarita

Still the few changes, though apparently insignificant, are worth notice. Substitution of the earlier "विजयिनः नरेन्द्राः" and "दयार्द्रे विश्वेशे" respectively with "सचिवजनहिताः भूमिपाः" aad "देवे श्रीवेङ्कटेशे" in the *Purañjanacarita* is to be attributed solely to the patronage of Devājīpanta Coraghoḍe. Luckily, the wish "प्रसरतु परितः सत्कवेः सूक्तिरत्नम्" expressed by Kṛṣṇadatta Maithila in the *Kavalayāśvīya* was not wasted in the air, inasmuch as his pen could catch the liberal attention of an important contemporary statesman flourishing in a capital-city nearly a thousand miles away from Mithilā !

VIII

To us, however, the importance of the *Purañjanacarita* lies mainly in its historical association with Nagpur and its past heroes.

Main Importance of the Drama

The patron* is a very prominent figure in the Maratha History. His full name is Divākara Puruṣottama Coraghoḍe. Popularly known as Devājīpanta, he is also referred to variously as Divākarapanta, Divākara-Paṇḍita, Devājī-Paṇḍita, Devājī Puruṣottama, etc. in contemporary correspondence and historical literature. The popular tradition reckons him among the four wisest statesmen of the period proverbially grouped as साडेतीन शहाणे (3½ Clevers), Nānā Phaḍnis of Poona being the 'half' and the three, Sakhārāma Bāpu of the Peshwa Court, Devājīpanta of the Nagpur Court and Viṭṭhala Sundara of the Nizam's Court, being each one 'whole'†.

The Author's Patron Devājīpanta Coraghoḍe

* My very brief sketch of Devājīpanta following above is based on the relevant scattered documents and incidental descriptions and allusions in the following sources:— 1. नागपूरकर भोसल्यांची बखर of काशीराव राजेश्वर गुप्ते, ed. Y. M. Kale, 2nd edition, Nagpur, 1936; 2. ऐतिहासिक पत्रव्यवहार ed. G. S. Sardesai, K. P. Kulkarni and Y. M. Kale, Poona, 1933; 3-4. G. S. Sardesai : मराठी रियासत (various volumes of its मध्य विभाग and उत्तर विभाग parts) and *A New History of the Marathas*, Vols. II and III, Bombay, 1948; 5. *Calendar of Persian Correspondence*, Vols. I and II, Calcutta, 1911; 6. R. D. Banerji : *History of Orissa*, Vol. II, Calcutta, 1931; 7. *Selections from the Peshwa Daftar* ed. G. S. Sardesai etc., Vol. 20; 8. Y. M. Kale : नागपूर प्रांताचा इतिहास, etc.

† The humour behind reckoning Nānā Phaḍnis only as a 'half' probably hints at his lack of trained skill in actual warfare. There may also be a satire that the mere 'half' superseded the three 'wholes' with his unique statesmanship.

His Family Career and Political Eminence

The Coraghode family from which Devājīpanta hailed was one of Ṛgvedin Deśastha Brāhmaṇas of Mahārāṣṭra domiciled in Narkhed in Nagpur District. Devājīpanta was verily born near about A. C. 1700, but little is heard of him until 1755, except that he was earlier employed as a *Śāgird* or personal attendant of a clerk (Konherarāma Umreḍkar) of a leading Nagpur Sardar (Trimbakajī Rāje Bhosle Vāvīkar). In 1755, when Bhosle Raghūjī I (1729-1755) died and the amount of succession fee *(Najarāṇā)* to be paid by his eldest son Jānojī (1755–1772) to the Poona Court was being negotiated at the highest levels, Devājīpanta intervened and shrewdly got settled a figure pleasing to both the parties and thus made his first mark in the political field. He at once came in the highest esteem both of the Nagpur Bhosles and of the Peshwas and soon eclipsed all other local statesmen of Nagpur, to be even posted ere long as Jānojī's Chief Minister (Diwān). From here onwards till his death in 1781, with about three years' abrupt pitfall during 1770–1772, Devājīpanta is found straining his every nerve mainly in the interests of the Nagpur throne, his political wisdom at times challenging or baffling the unique brains even of Peshwa Mādhavarao I, Nānā Phaḍnis, Clive, Warren Hastings and several other British statesmen and diplomats of the East India Company.

Two Periods of His Political Career

Devājīpanta's political career is easily divided into two main portions, viz. (i) Jānojī's regime 1755 – 1772 and (ii) post–Jānojī period 1772–1781.

(i) 1755-1772

From 1755 to 1769 Devājīpanta was the head counsellor of Jānojī and his was the main brain behind Jānojī's various activities, civil, military, political or financial, during this period. Among the noteworthy relevant events during these years are : Recurring domestic conflicts during 1755-57, 1759-60, 1763-64, etc. between Jānojī and his younger step-brother Mudhojī, often involved in bloodshed and warfare and sometimes got settled with the Peshwa's intervention; Jānojī's battle and thereafter treaty with the Nizam of Haiderabad in 1757-58; at the Peshwas' instructions, Jānojī's further post-Udgīr military action against the Nizam in 1760; conspicuous absence of Jānojī and Mudhojī at Pānipat in 1760-61, but lately their substantial military aid, with personal presence, to the Peshwas in effectively subduing several rebellious chieftains of Malwa, Bundelkhand and adjoining regions of North India; Jānojī's betrayal and desertion of the ruling Peshwa during the Nizam's post-Pānipat raids on the Maratha territories in 1761 and during the civil or domestic strife between Mādhavarao I and Raghunātharao in 1762-63; Jānojī's alliance with the Nizam and, with him, raids on the Peshwas' territories and plunder of Poona in 1763, but ultimately desertion of the Nizam in the Battle of Rākṣasabhuvana and reversion to the Peshwas' side with much self-gain; Jānojī's absence, under one pretext or the other, in the Peshwas' expeditions against Haider Ali during 1764-66; Jānojī's dualism with the Nawabs of Bengal and failure to respond to their calls for military help,

against the British *c.* 1765; the infuriated Peshwas' alliance with the Nizam and first military action against Jānojī in 1766 ending with Jānojī's self-surrender after a few events; Jānojī's revival of dual tactics and siding with Raghunātharao in the latter's revolt against Mādhavarao I in 1768-69; Mādhavarao I's second military action against Jānojī, plunder of Nagpur City, pursuit of, victory over, and ultimately treaty with, Jānojī, in 1769, etc., etc. During most of these events, Devājīpanta rendered signal service to Jānojī with his solid guidance and tactful management in critical hours. Although Jānojī suffered vanquishment at the Peshwas' hands in the course of their two expeditions against him, still Devājīpanta so skilfully manoeuvred the situation each time that Jānojī's humiliation and losses in the pertinent treaties were reduced to the minimum. Jānojī, with constant and heavy military burden on his treasury, was always short of finances, but Devājīpanta with his sweet manners and shrewd tactics found out some banker or the other, not only locally but even from far-off places of the country, and through his help relieved the crisis each time successfully.

Three years' Eclipse, etc.

However, Devājīpanta's politics in Jānojī's interest often created him enemies in various circles. Mudhojī attributed his own failures and losses in his early quarrels with Jānojī to Devājīpanta's tactics against him and regarded Devājīpanta as a constant menace. When early in 1760 a compromise was reached between the two brothers, an essential condition in the pertinent agree-

ment was to dismiss and imprison Devājīpanta. But Jānojī, fully appreciating the indispensability of Devājīpanta in the Nagpur administration, never acted per that condition and the Peshwas, too, intervened. The Peshwas thus had been favourable to Devājīpanta for a considerable period, and their first military action against Jānojī in 1766 could be brought to a quick easy termination mainly through Devājīpanta's tactful mediation. However, Mādhavarao I, when similarly approached during his second expedition gainst Jānojī in 1768–69, refused to entertain Devājīpanta's mediation, even interned him in his military camp and continued the expedition to the end. But even from the internment camp Devājīpanta created such conditions as forced the Peshwa to speedily wind up the expedition and set free Devājīpanta. The ultimate treaty of 1769, too, could be settled mainly with Devājīpanta's help and it was least exacting for Jānojī due to Devājīpanta's timely exposure of Jānojī's bankruptcy. Still, Mādhavarao I now keenly suspected Devājīpanta to be mainly at the source of Jānojī's hitherto anti-Poona, pro-Nizam and pro-Raghunātharao activities and forthwith got him replaced with Bhavānīpanta Munaśī on the Nagpur Chief-Ministership. Jānojī, who henceforth remained loyal to Mādhavarao I, went to the farther extreme and openly attributing all his past wrong acts, failures, etc. to Devājīpanta's alleged misleading advice, even put Devājīpanta into prison and confiscated all his property and estates! Devājīpanta

thus continued to be in the State jail for about three years till Jānojī's death on 16-5-1772.

(ii) 1772-1781

Jānoji died without leaving a male issue, but with instructions for adoption by his wife, as his successor to the Nagpur throne, of Mudhojī's eldest son Raghūjī II (1772-1816). However, as Raghūjī II was a minor, struggle for regency power ensued between Mudhojī and his younger step-brother Sābājī. As Devājīpanta, still in prison and now approached by Mudhojī's messengers, promised loyalty to Mudhojī henceforth, he was set free and forthwith re-appointed Chief Minister of Nagpur by Mudhojī. The strife between the two brothers raged a good deal from 1772 to 1775, with some pitched battles, subsequent compromises and their breaches, and it stopped only when Sābājī succumbed to a shot from Mudhojī's gun in a battle near Nagpur on 26-1-1775.

Pertinent Events at Poona, etc.

In the meanwhile, Peshwa Mādhavarao I died on 18-11-1772 and was succeeded by his younger brother Nārāyaṇarao. In some of the important developments thereafter at Poona, e. g. Nārāyaṇarao's foul murder on 30-8-1773 as a result of interned Raghunātharao's intrigues, assumption of power by Raghunātharao, etc., Mudhojī and his ambassadors etc. were closely associated. When later on Raghunātharao was vanquished by the Bārbhāis i. e. the Confederation of Twelve Ministers headed by Nānā Phaḍnis acting as Regents of Nārāyaṇarao's posthumous son Sawai Mādhavarao, Mudhojī, on

Devājīpanta's advice, changed sides and resumed allegiance to the victorious Confederation. Earlier, the Confederation had helped Sābājī and next also enticed Śivājī Bhosle of Amraoti against Mudhojī, and Devājīpanta's timely mediation had saved once the situation of the Nizam joining hands against Mudhojī.

Politics with the British : Devājīpanta's Earlier Conversance

Politically still more important field for Devājīpanta's brain during this period was the secret negotiations and alliances between Mudhojī and the British of Calcutta. In this sphere Devājīpanta had gained substantial conversance and experience earlier during Janojī's regime, when the Nagpur Court in its attempts to recover its several years' Bengal and Bihar Chauth levy arrears due from the Nawabs of Bengal had come in close contact with the British and keenly realised their fast growing strength. Jānojī, verily on Devājīpanta's advice, had played a dual role with the Nawabs of Bengal *c.* 1765 and refrained from sending his troops to help them against the British. The British, too, had been rather apprehensive of Jānojī's grand military strength and eager to maintain friendly, but to the possible extent inexpensive, relations with him. In this context a good deal of correspondence is found exchanged between Jānojī and Devājīpanta on one side and Clive and his ambassadors etc. on the other, each side tactfully trying, though generally with little success, to win over or exploit the other side for its own political purpose.

During Mudhojī's regency of the Nagpur Court, the relations between the Poona Court and the British of Bombay turned very bitter due to the latter's giving shelter to Raghunātharao on his flight to Surat in 1778 and in the resultant battle the British of Bombay were utterly routed by the Marathas. To rescue the Bombay British from this humiliation, Warren Hastings in 1778–79 sent his troops from Calcutta to Bombay and at his request Mudhojī secretly permitted and even helped these troops meant against the Supreme Maratha Court to pass through his territories. Probably Devājīpanta, too, had concurred with Mudhojī in this secret step as he was particular for the continuance of friendly relations between the Nagpur Court and the British. However, even prior to this, Warren Hastings had been at pains to sever the Nagpur Bhosles from the Poona Court and in that direction he had been hard urging Mudhojī to strongly claim lately deceased Rāmarājā's Satara throne for his own second son Cimaṇābāpū, even against the inclinations of the Poona Court and with the offered help and intervention of the British, but shrewd and deep-sighted Devājīpanta had with great efforts restrained Mudhojī and his sons from falling a victim to Warren Hastings' undue enticement and had saved an earlier formal breach between the Poona and the Nagpur Courts.

Mudhojī's Secret Anti-Poona Alliances with the British

The news of Mudhojī's passage and secret help to Warren Hastings' anti-Poona troops shocked the Poona

Nānā Phaḍnis's Fury and Devājīpanta's Poona Trip

Court that at this stage had been making huge secret plans to uproot the British menace from the Indian soil. Nevertheless, Nānā Phaḍnis played counter-intrigues, raised against Mudhojī his youngest brother Bimbājī and some rivals of Devājīpanta and caused many other troubles that utterly perplexed the Nagpur Court. Mudhojī, out of sheer nervousness, sent Devājīpanta to Poona to apologetically pacify Nānā Phaḍnis, who, after severe reprimands, clearly brought home to the statesman messenger how the British interference could not but spell disaster to all the Indian kingdoms and how Mudhojī's secret anti-national steps at that stage could prove fatal to the entire Maratha Empire and also suicidal to the Nagpur Court in the long run. While at Poona, Devājīpanta, mainly with a view to the well-being of the Nagpur Bhosles, also strived strenuously to bring an amicable accord between the Poona Court and the British, but his efforts in that direction proved abortive. So he ultimately returned to Nagpur in August 1779 having agreed, on behalf of Mudhojī, to all the terms dictated by Nānā including the role to be played in his huge All-India anti-British war-plan by the Nagpur Court mainly by arranging from Nagpur a gigantic expedition against the British of Calcutta.

The Nagpur Court, however, actually made only a farce of this promised expedition. To make a show of

Cimaṇābāpū's Farcical Bengal Expedition : Its Anti-National After-Effects

loyal compliance with the orders of the parent Court, huge forces were dispatched in October 1779 from Nagpur under Cimaṇābāpū allegedly to route the British of Calcutta; but they, under secret instructions from the Nagpur Court, foolishly whiled away several months in Orissa and other adjoining places on the out-of-way route, never entered Bengal and never attacked or counteracted the British forces anywhere, even when once the latter closely by-passed them in Orissa. Cimaṇābāpū was also bribed for abiding by such a secret programme hy Warren Hastings with an advance of some lakhs and promises for further crores in due course. But the promises ultimately proved only a false mirage for Cimaṇābāpū and the result was totally fatal to his expectations, viz. purposeless enormous losses and inconveniences to the Nagpur forces in remote regions, an abnormally heavy burden on the Nagpur Exchequer and ignoble infamy and loss of prestige for the Nagpur Court. Ultimataly, after about 18 months' sheer waste and sufferings, Cimaṇābāpū and his senior officers and generals, with the secret approval of the Nagpur Court, sought relief by procuring a loan on interest from the British and on 6-4-1781 concluded with Warren Hastings through his Ambassador a provisional treaty whereby some grossly anti-Poona terms were accepted including, among others, a joint invasion of a territory of the Peshwa and lending a portion of the Nagpur

forces in Orissa to proceed southwards along with the British forces to fight Haider Ali, who, lately as an ally of the Poona Court and a member of Nānā's All-India anti-British League, had hard distressed the British of Madras. Thus the ultimate outcome of Cimaṇabāpū's expedition was only an irreparable stab in the back to the Poona Court's joint anti-British efforts and simultaneously deep rooting of the British Power in India with a notorious precedent for its further successful employment of 'divide and rule' policy.

Devājīpanta Shares National Condemnation

Devājīpanta, in according his concurrence to these three anti-national treacherous betrayals by his masters, indeed shares strong national condemnation with them, the solace being that the only motive behind his concurrence was the masters' well-being and not any self-gain.

His Last Political Mission Frustrated by His Death

In the course of the provisional treaty of 6-4-1781, Warren Hastings had desired to confer personally with Devājīpanta at a place convenient to both early to settle terms for a permanent alliance between the British and the Nagpur Bhosles. However, Nānā's threats, as the Poona Court's reaction to the news of Cimaṇābāpū's betrayals, were too terrifying for Mudhojī, who, as a result, now set seriously in the direction of effecting an early truce between the British and the Poona Court. The British,

too, at this stage, had got tired and sorely embarrassed by the Poona Court's prolonged engineered hostilities against them and were anxious for a respite. They also approached Mudhojī for quick mediation. It was decided that Devājīpanta should first meet Warren Hastings and discuss and settle with him the draft of British terms for truce to be offered to the Poona Court and thereafter proceed to Poona to move Nānā to come to a compromise with the British on the basis of those terms and end hostilities. As Warren Hastings was now setting on his ill-famed historical tour to Vārāṇasī to punish Rājā Cetasiṁha, Devājīpanta's proposed meeting with him was scheduled to be held at Vārāṇasī. However, Devājīpanta, now eighty years old, on the eve of his departure for Vārāṇasī suddenly succumbed to exhaustion and breathed his last at Nagpur* in August 1781. His grand last mission was thus cut short abruptly and no other statesman from Nagpur stepped forth to resume it and win the pertinent credit for Mudhojī.†

* This is according to the नागपूरकर भोसल्यांची बखर and seems to be the fact. A few contemporary hearsay reports of distant persons state that he reached Vārāṇasī but died there even before Warren Hastings arrived there. A letter from Calcutta states that he died at Vārāṇasī after duly meeting Warren Hastings. However, the *Bakhar* statement alone is settled to be credible.

† For his purpose, Warren Hastings had simultaneously also approached Mahādajī Sindia, whose mediation

(*Continued on the next page*)

Devājīpanta left no legitimate issue behind him, but was survived only by some relatives and his concubine's son named Kokābāpū. On his death all his estates and treasures, quickly traced out with the help of his ex-confidant named Jānarao, were forthwith attached by Mudhojī to the State Exchequer. At present there is hardly any relic of Devājīpanta at or near Nagpur, although some temples and other structures raised by him survive at Chimur in Chanda District. According to the family tradition inherited and some years back personally intimated to me by Śrī Yadavarao Shankara Jamdar, the late head of the major (Jāgirdār) branch of the Jāmdār family* of Nagpur, his spacious ancestral residential house

Post-Death Events : His Extant Reminiscences

(*Continued from the previous page*)

finally prevailed upon the Poona Court, and the Treaty of Salbye terminating hostilities between the British and the Marathas was signed on 17-5-1782. Thus the pertinent credit was ultimately won by Mahādajī Sindia.

* This is a family of Karhāde Brāhmaṇas of Mahārāṣṭra originally surnamed 'Bakhale' and hailing from Ratnagiri District of Konkan. The founder of this family at Nagpur was Nāro Śaṅkara Bakhale whom Bhosle Raghūjī I brought to Nagpur after getting him released, at ब्रह्मेन्द्रस्वामी धावडशीकर's urgent instance, from the undue confinement of a local Muslim ruler of Berar. Vide D. B. Parasnis : महापुरुष ब्रह्मेन्द्रस्वामी धावडशीकर–चरित्र व पत्रव्यवहार, Bombay, 1900, Letter No. 295. Nāro Śaṅkara Bakhale, after serving the Nagpur Court in some minor capacities,

(*Continued on the next page*)

in the Jāmdārpurā in the Mahāl Circle of the city was built by his grand-father Bāḷājī Nārāyaṇa Jāmdār on a site whereon Devājīpanta had commenced a building for his own residence hardly a few days before his death and which was subsequently transferred by Mudhojī to the Jāmdār's possession. A photo-print of a letter in Devājīpanta's own Moḍī handwriting appears in *Selections from the Peshwa Daftar*, Vol. 20.

IX

Purañjanacarita : His Literary Monument

Devājīpanta's was a brilliant and most eventful career of the above brief description. The *Purañjanacarita* indeed gains exceptional importance in claiming his patronage and in being first staged before a distinguished functional

(*Continued from the previovs page*)

was finally posted as the Jāmdār i. e. Head Officer of the Royal Jāmdārkhānā, during Mudhojī's regency. On his death, his son Bāḷājī Nārāyaṇa succeeded him on the Jāmdārship. This Bāḷājī Nārāyāṇa Jāmdār is later on found included among the select Nagpur statesmen to whom Bhosle Raghūjī II on the eve of his death on 22-3-1816 entrusted his will in respect of the future administration of the State and internal domestic adjustments.

MS अ of the पुरञ्जनचरित was traced by me with one of the present branches of this Jāmdār family of Nagpur. A genealogy of the family appears on P. 573 of Y. M. Kale's *Nāgpūr Prāntācā Itihāsa*, but with many inaccuracies and omissions of vital details.

assemblage at his residence at Nagpur. Today the drama, as shown by me in my pre-mentioned paper in the *Sardesai Smāraka-Grantha,* ably functions as a singular literary monument to the memory of this two centuries old historical pioneer of Nagpur.

The Sūtradhāra's opening harangue in the Prologue furnishes three forms of the patron's name, viz. Divākara-Puruṣottma, Devājī-Puruṣottama and Devājī-Paṇḍita, and it poetically describes* him as an ardent devotee of Viṣṇu, as endowed with ever-novel excellences like self-discipline, judgement, compassion, liberality, courteousness, etc., as one who is world-renowned for one's guileless benevolence and as one possessing an extremely charming personal form. Further on, the patron is referred to† as a worthy appreciator of literary merits of the meritorious (authors). Next, three fantastic Sanskrit etymologies of his Marathi name 'Devājī' are furnished.‡ Finally, he is specifically mentioned as the (Chief)

The Patron's Details in the Prologue

* "भक्तिभावनाविभाकरविभाविभासितशुद्धमानससारससारसंवासितरमारमणचरणषट्चरणस्य क्षणक्षणविलक्षणविनयविवेकदयादानदाक्षिण्यादिगुणगणस्य निरुपधिपरोपकारजागरूकयशोभारघनसारप्रसारसुरभीकृतसंसारस्य परमरमणीयाकारस्य श्रीदिवाकरपुरुषोत्तमस्य..."

† "देवाजीपुरुषोत्तमो गुणवतां वाणीरसास्वादवित्"–1.4.

‡ 1.5.

Minister of the ruling Bhosle King of Nagpur, is compared to six celebrated Ministers of history and mythology, viz. Uddhava, Sumantra, Bṛhaspati, Vīrabala, Amara and Cāṇakya, and is stated to enjoy immense favour and confidence both of the ruler and of the subjects on account of his constant exertion for their welfare.* The dramatist's description of the patron, bereft of its slight poetical exaggeration, is quite true to history.

At special audience consisting of Śāstrins (Paṇḍitas), Brāhmaṇas (i. e. Vaidikas), Rājakāryabhārins (State

* "किं च, योऽसावुद्धव इव यदुवीरस्य, सुमन्त्र इव रघुवीरस्य, बृहस्पतिरिव सुनाशीरस्य, वीरबल इवाकब्बरसाहस्य, अमर इव साहसाङ्कस्य, चाणक्य इव चन्द्रगुप्तस्य, **नागनगरनाथस्य भोसलावंशसिन्धुसंभवराजन्यचन्द्रस्य साचिव्यमवलम्ब्य** नरपतिजनपदहितप्रियकार्यकारितयोभयोरपि प्रीतिप्रतीतिपात्रमतिमात्रमुद्भासते ।"

† "...श्री**दिवाकरपुरुषोत्तमस्य** सभायां मङ्गलमयमूर्तिश्रीवेङ्कटेशकेशवसंनिवेशनद्वारसंनिधाने विशदपदकदम्बडम्बरसंवलितसंस्कृतप्राकृतमयनिरवद्यहृद्यगद्यपद्यप्रबन्धसमुदायेन वेदान्तसिद्धान्तसारसंबन्धप्रायेण **भार्गववासरीयं** हरिदासवितन्यमानं लक्ष्मीनिवासकीर्तनामृतमतिनिभृतमापीय मुदितानां विविधोपधानान्यवलम्ब्य सुखोपविष्टानां विशिष्टानां शिष्टानां देशविदेशवास्तव्यानां शास्त्रिणां ब्राह्मणानां राजकार्यभारिणां व्यापारिणां च मण्डली समुल्लसति ।..."

• Notably enough, herein three Sanskrit words seem to be used rather in their current Marathi senses, viz. प्राकृत (=Marathi Language), हरिदास (=a Kīrtanakāra) and ब्राह्मण (=Vaidika Brāhmaṇas as opposed to Śāstrins), and the same may be included among the local influences of Nagpur over कृष्णदत्त मैथिल. Vide Section VI above.

The special Audience and Other Environments

Officers) and Vyāpārins (traders) has assembled at Devājīpanta's mansion beside the entrance-door of a temple or domestic worship-room wherein God Veṅkaṭeśa-Keśava in the form of a blissful image is consecrated. By 'Vyāpārins' the author most probably means the leading bankers of Nagpur and elsewhere with whom Devājīpanta is known to have perpetually kept close and intimate contacts and from whom he in hours of need often managed huge loan funds to the Nagpur Bhosles on interest. The Paṇḍitas and the Vaidikas are described as hailing from various regions of the country, as distinguished and eminent, and further* as Brahman (=Veda) incarnate world-renowned for their proficiencies in diverse branches of sacred learning. The special audience has just already been most delightfully treated by a well known Haridāsa (=Kīrtanakāra) with his nectar-like Kīrtana (=a religious discourse accompanied with vocal and instrumental classical music) on the glories of Lord Viṣṇu (lit. the Abode of Goddess Lakṣmī) abounding in ornate, faultless and charming Sanskrit and Marathi prose and verse passages and full of interpretations consonant with the main principles of Vedānta Philosophy. Prominent members of this audience are now joyously seated at ease reclining on various cushions and pillows.

" त्रिविहविमलविज्जाविलासविस्सविदिदपवित्तकित्तीणं बम्ह-मंत्तीणं एदाणं..."

Indeed a novel entertainment is needed to further impress this audience under the circumstances now; and, with the same end in view, the poet Kṛṣṇadatta Maithila has offered his present newly composed drama *Purañjana-carita* for being first staged on the occasion. The members of Devājīpanta's Assembly are further described as all skilled in discrimination between the good and the faulty and as admirers of others' merits. With reliance on theirs and the patron's indulgence, and also as the drama, propagating devotion to Viṣṇu, is based on a thrilling popular episode, the dramatist is matured, and the actors, too, are superlatively proficient in stage performances, full confidence is expressed* regarding the success of the undertaking.

A Periodical Festival in Adoration of Veṅkaṭeśa-Keśava

The Haridāsa's said Kīrtana is referred to as 'Bhārgavavāsarīya' i. e. performed on, or on account of, a Friday that is traditionally regarded as Lakṣmī's day. Evidently the present riteous festival at Devājīpanta's mansion covered many days and various programmes. The allusions in the Sūtradhāra's speech and in the Bharatavākya at once point this periodical festival to be held in honour of Veṅkaṭeśa-Keśava, whom we naturally surmise to be Devājīpanta's hereditary Family-Deity (Kuladeva) and also the Deity of his own personal attachment. Some further allusions to the Deity are detected in the main

* 1.3-4.

body of the drama, too. Thus in Act 5 Navalakṣaṇā thus proposes to show to Vaidarbhī the Almighty God Viṣṇu on the top of Śeṣa Mountain—

···तदेहि, शेषशैलशिखरे तमवलोकयिष्यसि ।

and, when the two repair to the spot, Navalakṣaṇā thus points to the Mountain and the Deity—

एष पुरतोऽशेषसुरासुरमुनिमनुजगीतविशेषपुण्यमहिमा शेषनामा धरणिधरः,

तत्तद्वस्तुषु नेति नेति वचनेनावस्तुसत्सुभ्रम—
व्यासङ्गं व्यवधूय नैगमगणैरद्यापि योऽन्विष्यते ।
यत्स्पर्शन सुवर्णतामुपगताहल्या तथा पूतना
पादस्पर्शमणिः स सर्वसुलभो यत्र स्वयं भासते ॥ (5.5)

Further on, Vaidarbhī in the course of her hymn addresses God Viṣṇu as श्रीशेषाचलरत्न*(5.9) and शेषाद्रि-भूषामणि (5.23) i. e. the Gem of Śeṣa Mountain. In our two textual sources ऊ and ए, the above-cited verse तत्तद्वस्तुषु (5.5) also recurs earlier just after 4.18 with the variant यत्रास्ति शेषाचले for यत्र स्वयं भासते at the end. Śeṣācala, Śeṣādri, Śeṣagiri, etc. are synonyms* of Veṅkaṭācala, Veṅkaṭādri or Veṅkaṭagiri of Tirupati in the South where

* Cf. "वेङ्कटेशो विरूपाक्षो... ..शेषाद्रिनिलयो........." वेङ्कटेश–सहस्रनाम of the ब्रह्माण्ड–पुराण, opening Verses 1-2; ",,,,...प्रत्यक्ष प्रगटेल वनमाळी । त्रैलोक्य भजत त्रिकाळीं । ध्याती योगी आणि चन्द्रमौळी । शेषाद्रिपर्वतीं उभा असे ॥"—Devīdāsa's Marathi व्यङ्कटेशस्तोत्र, Verse 105, etc.

stands the celebrated original shrine of Veṅkaṭeśa–Keśava. Several Mahārāṣṭrian families have adopted Veṅkaṭeśa–Keśava as their family–Deity, and the Deity is popularly known in Mahārāṣṭra as Vyaṅkaṭeśa, Giri–Bālājī or simply Bālājī. Among the pre–stated temples built or renovated by Devājīpanta at Chimur, there is a famous shrine of Bālājī. We are indeed justified in tracing reflections of Devājīpanta's own personality in so many well–fitted allusions to Veṅkaṭeśa–Keśava in his Maithila protege's *Purañjanacarita.*

Historical Evidence for Devājīpanta's Festival

There is distinct evidence on record to show that Navarātra, a traditional riteous festival covering the first nine days of the bright half of the Āśvina month each year, was celebrated on a very grand scale at Devājīpanta's Nagpur residence since the beginning of his political eminence and that it attracted even from the remote quarters of the country numerous learned Paṇḍitas and Vaidikas to whom Devājīpanta used to present ceremoniously on the tenth (Vijayā–Daśamī) day munificent respectful gifts and honoraria by way of appreciation of their deep learning and inherent holiness. When, as detailed above, Jānojī in 1769 threw Devājīpanta into prison and confiscated his entire property and cash, an elaborate report of the event was dispatched to Peshwa Mādhavarao I by Viṭṭhala Śāmarāja, his Ambassador at the Nagpur Court, with allusions to Devājīpanta's yearly

Navarātra celebrations and the ban imposed thereon by Jānojī during the current year as follows*:—

" ······दिवाकरपंताचा मजकूर कांहीं नग जडावाचे व सोनें, रुपें, राहिलें होतें तेंहि घेऊन गेले. नवरात्रांत उछाहासाठीं पांच हजार रुपये ठेविले होते तेहि नेले. उछाहास त्यांचे घरीं कोण जातो म्हणाले. तमाम ब्राम्हण ज्यांस गांव स्वास्ती वृत्ती ज्यास आहेत व आपले चाकर जितके आहेत तितके कोनी देवाजीपंताचे येथें न जावे; गोसावी कोनी न जावे अशी परिछिन्न ताकीद केली आहे. कोनी त्याच्या घरास जात नाहीं. सुलाची व्येथा त्यास जाली आहे. त्यास ओशद देयास कोनी वैद्य देखील जात नाही. असा बंदोबस्त केला आहे.······"

Devājīpanta, too, extremely perturbed at the year's Navarātra celebrations at his home being thus obstructed by Jānojī, sent from the prison his own report to the Peshwa through the same Viṭṭhala Śāmarāja with a suggestive appeal for intervention as follows†:—

" ······ठेवरेव कोठें काय आहे याची चौकशी करणें ते केली, आण करीत आहे.·····निकूरच्याहून अत्याग्रहें तीन लक्ष वीस सहस्र-पर्यंत नख्त व जवाहीर, हत्ती, घोडे, उंटे वगैरे तमाम नेऊन निदानी पोपाकी वस्त्रें नवीं जुनीं निवडून जुनीं द्यावीं, नवीं न्यावीं, येथवर केल्यास धैर्याधिष्टित चित करोन श्रीहरीसेवेंत सादर आहे. पुढें विजेयादशमीचा उत्साह आहे. प्रतिवर्षी पंडित आदोंकरोन येत असतां सहा हजार रु. मात्र ठेविले. हेहि त्या दिवसपर्यंत राहून उपेगी पडतील

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* *Selections from the Peshwa Daftar,* Vol. 20, Document No. 198, P. 191.

† *Ibid,* Vol. 20, Document No. 197, P. 184.

येसे निश्चये करणियांत येत नाहीं. अर्थहरण तो जालें. पुढें प्राणाचाहि संकल्प केला. परंतु आतःपर याचा कारभार नको. येविषईची प्रतिज्ञा समर्थाचे पायासी ती खरीखुरी आहे. शरीरींहि शूळ निर्माण जाँला. श्रेम होत आहेत. माहोत्साह मात्र जाला पाहिजे, येवढी वासना. हे सित्धीस गेल्यावर मग कांहीं आस्छा राहिली नाहीं."

Devājīpanta's restless keenness for continuing the celebrations at his home even under the odd circumstances is evident from the above extract. The celebrations, it appears, were resumed by Devājīpanta on the earlier scale as soon as he was set free on Jānojī's death in 1772. In August 1779 Devājīpanta, while on political mission at Poona, is stated* to have hastened his return to Nagpur on the grounds of the impending Dasarā celebrations at his home.

His Navarātra : In Honour of Veṅkaṭeśa–Keśava

The *Purañjanacarita* verily underwent its first staging at Nagpur during these Navarātra festivities at Devājīpanta's residence *c.* 1775. Kṛṣṇadatta Maithila had probably witnessed the grand festivities during an earlier year and composed the drama for their next recurrence with full knowledge of their inner details and probably under appointment by the patron, as we suggested earlier. Although the Āśvina Navarātra festival is generally held in adoration of some

नागपुर प्रांताचा इतिहास, P. 255.

form or other of Goddess Durgā, several families in Mahārāṣṭra observe it in honour of Veṅkaṭeśa-Keśava. The *Purañjanacarita,* while shedding due light on Devājīpanta's cultural environments, also well establishes that the yearly Navarātra celebrations at his residence and in his family were held in honour of Veṅkaṭeśa-Keśava and not of Durgā.

X

Textual Bases of the Present Edition

This critical edition of the *Purañjanacarita* is based on seven sources, viz. five original MSS, complete, broken or fragmentary, R. L. Mitra's Notice No. 2000 and Miss Solanki's published edition, as detailed below:—

अ—This is the Jāmdār MS referred to above and owned by Advocate Śrī Tātyāsāheb Jāmdār of Nagpur. Being the earliest among all the hitherto recorded MSS of the drama and as furnishing the best, generally correct and evidently genuine original readings, this MS forms the main substratum of this edition.

The MS consists of 20 folios, slightly decaying on the borders, of country paper of the size $9\frac{3}{4} \times 5\frac{1}{4}$ inches. Margin of about an inch is left on the four sides of each written page of the folios, and usually horizontal treble lines in red ink mark the margins on the right and left

sides. A critical perusal at once splits up the MS into two constituent parts, viz. (i) Folios 1–15, wherein 1*a* and 15*b* are blank, and (ii) Folios 16–20. The two parts were probably scribed synchronously by two distinct hands for the same owner. The first part contains Acts 1–4, and the second contains Act 5 plus only the first two lines of the concluding metrical colophon. Thus the MS furnishes the complete drama, but its second part has evidently lost at least one further folio that contained the rest lines of the metrical colophon in all likelihood recording the names etc. of the author, the drama, the scribe and probably also the owner of the MS. In the first part each written page in its main body unevenly contains on the average 16 lines with about 30 bold letters on each line, while in the second part the same contains about 12 lines with about 30 letters on each line. Ink is darker, text more correct and handwriting less clumsy in the first part than in the second part. The margins in both the parts contain insertions of Folio enumeration figures, corrections, Sanskrit renderings of Prakrit passages and, rarely, explanations or explanatory citations which are in most cases reproduced in our textual footnotes below the printed text. The script is Devanāgarī, with letters अ, झ uniformly in the Marathi variety and ण, ल in both the Marathi and the Hindi varieties.

The extant two lines of the concluding metrical colophon on Folio 20*b* are:—

शाके नन्दनवावनीपतिमिते शुक्लद्वितीयाबुधे
चैत्रे नागपुरे···*···†रघुनृपावासादयोध्यासमे ।

whereafter breaks the MS along with the colophon. The date recorded herein is, as stated earlier, Wednesday the 2nd tithi of the Bright half of Caitra in Śaka 1699 coinciding‡ with the 9th April 1777 A. C. and it in much likelihood pertains only to the script of the present MS or of its prototype MS, which, all the same, is not much removed from the original composition of the drama, as suggested earlier. The MS in appearance, too, is over 150 years old, although in a tolerably good condition.

अ —This is MS Accession No. 9985 of the Manuscripts Library of the Scindia Oriental Institute, Ujjain and comes through a rich MSS Collection of Shajapur City in Malwa (Madhya Pradesh) donated to the Institute on 16.12.1955. The Collection was earlier owned by Paṇḍita Somanātha Vyāsa, a renowned versatile Sanskrit author of the last century, and his descendants.

* Here the scribe has left out two letters through inadvertance.

† This 'रघु–नृप' is evidently Bhosle Raghūjī II (1772-1816), who is also referred to in the Prologue as नागनगरनाथ and भोसलावंशसिन्धुसंभवराजन्यचन्द्र. For a detailed classified account of the various phases of his most eventful regime and a review of his personality etc., vide Y. M. Kale's नागपुर प्रांताचा इतिहास, Chapters 7-12, Pp. 195-393.

‡ S. K. Pillai : *Indian Ephemeris*, Vol. VI, P. 356.

The MS consists of 24 straw-paper folios of the size 10×4½ inches. Folio 24*b* is blank, and the rest pages of the folios each contain about 10 lines on the average with about 32 bold Devanāgarī letters scribed in dark-black ink on each line. The letters अ, ण, etc. are usually of the Hindi type. The scribe's handwriting is good and errors are very few. The above description of MS अ in respects of the margin, marginal matter, etc. also applies to MS आ. Several emendations and marks of yellow and white pigments herein reveal a synchronous revision of the scribed text by a conversant hand. The text herein, including that of several marginal notes, is mostly identical with that in MS अ, and hence both the MSS seem to trace the same to a common source at some stage.

The date of the MS recorded in its concluding line—

श्रीरस्तू । सूभं भवतु । मङ्गलं कल्यानमस्तू । श्रीकृष्णाय नमः । जेठ सुद्ध २ संमत १८९५ श्री

is the 2nd tithi of the Bright fortnight of Jyeṣṭha in Vikrama Saṁvat 1895, coinciding* with Friday, the 25th May, 1838 A. C. The scribe's name and place are not recorded.

इ—This MS belongs to the MSS stock (Bundle 10, Serial No. 39) of the Vidarbha Saṁśodhana Maṇḍala of Nagpur. It consists of 22 straw-paper folios of the size 8¼×4 inches, of which Folios 1*a*, 21*b*, 22*ab* are quite

Ibid, Vol. VII, 1922, P. 78.

blank, and Folio 17 is torn on a border. The written pages of the folios each contain 8 lines on the average, with about 28 bold Devanāgarī letters scribed in dark-black ink on each line. The letters झ, ण, ल are of the Marathi type, while अ is of the Hindi type. The MS is generally correct, but it is incomplete and abruptly stops with the sentence "आ: ! का शक्तिरेतेषां पुरच्छायामप्यात्क्रमितुम् ?" just before 3.10. Obviously the scribe did not proceed further with the text for some reason or the other. In the 1-inch margin left on the sides of each page, we find, besides Folio enumeration figures and title-abbreviation पु. ना., Sanskrit renderings of Prakrit passages only up to Folio 11*a* (end of Act 1).

Naturally the scribe has not recorded his name, date and place in the MS. However, his obeisance "श्रीसखारामगुरवे नम: " at the outset, followed by " श्रीगुरवे नम: " at the beginning of Act 2, probably points to his being a disciple of one Sakhārāma. The MS appears to be about 150 years old.

ई—This is MS Accession No. 2792 of the Manuscripts Section of the Nagpur University Library. It consists of 6 unnumbered folios of bluish mill-made paper with English water-marks of the size 12×5 inches, of which Folios 1*a* and 6*ab* are quite blank and 5*b* contains only 4 lines. The rest pages of the MS each uniformly contain 10 lines with about 40 bold Devanāgarī letters of the Marathi type scribed in dark-black ink on each line. Margin of about an inch left on the sides of

each written page is quite blank, wherein even Folio enumeration figures remain to be inserted. The Sanskrit rendering of the Prakrit passages is given in the main body of the MS just after those passages. The MS is correctly scribed so far as it goes, but it is awfully incomplete, running only up to the stage direction " प्रकाशम् " just after 1. 21. The scribe's name, date and place are naturally not recorded, but the insertion "श्री. वे. बापु साधु रु. ७" on a corner of the opening cover-page probably points to a Vaidika named Bāpu Sādhu to be the earlier owner of the MS. The MS appears to be about 50 to 75 years old and is in good condition.

Both the fragmentary MSS इ and ई of Nagpur were got issued and put at my disposal by Mahāmahopādhyāya Dr. V. V. Mirashi of the Nagpur University for being utilised in the present critical edition.

उ—This indicates the very few opening and closing passages from the pre-said Mithilā MS furnished in R. L. Mitra's Notice No. 2000. The description of the MS, which is in Maithilī script, has been duly extracted by us in the opening paragraphs of this Introduction from the Notice. As the MS was not available to me in the original, I had to rest contented with its very scanty extracts in the Notice. As it is, only one variant " ०रमारमणचरणषट्चरणस्य " in the opening extract was found preferable to the general reading in the rest MSS " ०रमारमणषट्चरणस्य " that may be due to scribal

inadvertance at some stage. In this Mithilā MS, too, scribal inadvertance is equally visible elsewhere, as will be revealed by some of its other variants noticed in our footnotes below the printed text.

A MS of the drama furnished to me, in response to my request, from the author's home was actually found to be quite distinct from, but very highly akin to, the MS described in Mitra's Notice. Vide its details in the next paragraph under the indication ऊ. The concluding metrical colophon, as furnished in Mitra's Notice and recording the scribe's name, date, etc., reads as follows:—

···शाकेऽब्दे धरणीवियन्मुनिधरासंभासमाने शुभे
माघे मासि दिवामणौ मकरगे विष्णोस्तिथौ सादरम् ।
श्रीमन्मैथिलकृष्णदत्तकृतिना यन्निर्मितं नाटकं
प्रालेखीत्तदिदं मुदा द्रुततरं श्रीहेमनाथद्विजः ॥

and it is wholly identical with the first verse of the metrical colophon in MS ऊ to be noticed next.

ऊ—This MS originally contained 23 country paper folios of the size $11\frac{1}{4} \times 2\frac{3}{4}$ inches, of which one, viz. Folio 22, is missing now. Thus the MS now has 22 folios. The script is Maithilī, handwriting good and ink dark-black. The MS is decayed generally and torn and moth-eaten on borders etc. of some folios. Folio 1*a* is blank and Folio 23*b* has only 2 lines. The rest folios contain on each side 7 lines, each line containing about 55 letters. A one-inch margin is left on the four sides of each page and therein we find insertions of emendations and

Sanskrit renderings of Prakrit passages (only up to Folio 5), as also of श्री: and Folio enumeration figure on each even page. The MS, though generally correct, contains some mistakes and lacunas here and there, probably evincing that it has not undergone a thorough post-script revision at the author's own hands.

The MS ends with the following metrical colophon:—

" शाकेऽब्दे धरणीवियन्मुनिधरासंभासमाने शुभे
माघे मासि दिवामणौ मकरगे विष्णोस्तिथौ सादरम् ।
श्रीमन्मैथिलकृष्णदत्तकृतिना यन्निर्मितं नाटकं
प्रालेखीत्तदिदं मुदा द्रुततरं श्रीहेमनाथद्विजः ॥
श्रीमद्भागवतार्णवात्स्वधिषणाजारोग्रमन्थाचलैः
क्षुब्धादुत्तमशास्त्रभारविलसद्रज्जुप्रबन्धोज्ज्वलैः।
यत्नात्सद्वरनाटकामृतमिदं शीघ्रं समुत्पादितं
तेन श्रीः पुरुषोत्तमेन* विबुधैस्तत्सर्वदास्वाद्यताम् ॥..."

The common verse शाकेऽब्दे० indicates the scribe as a Brāhmaṇa named Hemanātha and the date of script as Viṣṇu's day in the Māgha month when the sun was in Capricorn in Śaka 1701, i. e. most probably the 11th day of the dark fortnight of Māgha (southern Pauṣa) in that Śaka year, coinciding† with Tuesday, the 1st February, 1780 A. C.

This MS क, too, like the basis of उ, belongs to the author's own home in Mithilā and was, in response

* The four मैथिली letters after श्री: are worn out. The authorship of this second verse is uncertain.

† S. K. Pillai : *Indian Ephemeris*, Vol. VI, P. 362.

to my request for the latter, procured and placed at my disposal for being utilised in this critical edition by my friend Śrī Adityanatha Jha, I. C. S., Vice-Chancellor of the Vārāṇasī Sanskrit University and ex-Chief Secretary to the Uttar Pradesh Government. Śrī Adityanatha Jha has thus very creditably fulfilled a literary mission affectionately accepted by his late revered father Mm. Dr. Sir Ganganatha Jha over twenty years ago. However, on a close critical scrutiny I found this MS to be bodily different from the basis of उ described in Mitra's Notice. Although the script and the first colophonic verse शाकेऽब्दे० mentioning the scribe's name and date are common, still there are many vital differences. The basis of उ does not contain the second colophonic verse श्रीमद्भागवता०, and its other recorded features, e. g. size and number of folios, number of lines on each page, present condition, etc., are at divergence with those of MS ऊ. Compare the above furnished details of MS ऊ with the corresponding ones in Mitra's Notice extracted by us. Some textual differences are also detected, e. g., ऊ reads ०रमारमणषट्चरणस्य in Sūtradhāra's opening speech where उ furnishes ०रमारमणचरणषट्चरणस्य. Thus there can be little doubt that the MSS, though highly akin to each other, are still bodily distinct mutually. It seems that the scribe Hemanātha synchronously scribed these two MSS and completed them on the same date, or that ऊ is the prototype MS of the basis of उ. It will be seen next that the same scribe Hemanātha

also further scribed a Devanāgarī MS of this drama for an important patron eleven years later.

ए—This indicates Miss Nilam Solanki's 1955 edition of the drama referred to above in our Section I and Foot-note on P 5. The edition is based on a single Devanāgarī MS scribed by the same Hemanātha, now calling himself a 'Kavi', at Vārāṇasī on the 7th tithi of the Bright half of Māgha in Śaka 1712,* as he records in Verse 1 of his concluding five-verse colophon. The MS is described as containing 24 pages (folios ?) of the size 13 × 5 inches with 8 to 9 lines on each page, the last page being allotted to the metrical colophon, which we have extracted from Miss Solanki's edition in our textual footnotes below the printed text of the drama at the end.

Hemanātha the Scribe

Hemanātha has thus scribed three MSS of the drama. He is likely to be a junior associate or disciple at some stage of our author Kṛṣṇadatta, if not actually a member of his family. He appears to be not only well versed in Sanskrit but also a fair Sanskrit versifier. However, he only states to have scribed each MS 'swiftly' or 'very swiftly' and does not appear to claim much advertance in scribing. Naturally, lack of textual unanimity is visible here and there in the three MSS, especially in their Prakrit portions. Existence of lacunas etc. in the MSS further reveals that at those

* According to *Ibid*, P. 384, this tithi coincides with Thursday the 10th February, 1791 A. C.

places Hemanātha could not make out the exact text from Kṛṣṇadatta's rough hand-draft MS and also renders Hemanātha's own substitutions of Kṛṣṇadatta's original, but obscure or illegible, words at rare places not unlikely.

As Verses 2-5 of the colophon show, the MS was scribed by Hemanātha at the instigation of a patron named Veṇīrāma-Paṇḍita who is extolled therein lavishly in all terms of mercenary eulogy. The MS is also stated* to be procured by Miss Solanki from the present heir at Vārāṇasī of this Veṇīrāma-Paṇḍita, whom she refers simply as 'well known' and 'a great friend of Maharaja of Kashi'. However, Veṇīrāma-Paṇḍita merits some further introduction as he is definitely identical with the infamous Benīrām-Paṇḍit of history.

Hemanātha's Patron : Veṇīrāma Paṇḍita

The said Veṇīrāma-Paṇḍita as also his brothers Viśvambhara and Rāmabhadra were in paid employ of the Nagpur Bhosles to function mainly as their envoys or ambassadors at Calcutta or as their officers in Orissa. Although morally pledged to guard their own masters' interests in their recurring missions, they, especially Veṇīrāma and Viśvambhara, unscrupulously accepted huge bribes from Warren Hastings and his representatives several times and always exerted themselves for the benefit of the

Veṇīrāma-Paṇḍita : A Dark Figure in History

* Miss Solanki's Preface, P. 1.

British, even at the sacrifice of permanent national weal of the Nagpur and the Poona Courts. They thus set some of the earliest dark Indian examples of corruption during the new British regime, always misguided and misled the Nagpur Bhosles, and went to lay deep the roots of British strength in India. Veṇīrāma is found to be first deputed to Calcutta in 1773 by Sābājī in his attempt to win the British help in his cause against Mudhojī; but the ground well prepared by Veṇīrāma for Warren Hastings' eagerly awaited interference in the internal strives of the Nagpur Bhosles ultimately proved barren due to Sābājī's death on 26-1-1775. However, subsequently Mudhojī's choice in the direction, too, fell on Veṇīrāma and Viśvambhara, whose diplomatic trips to and long-duration halts at Calcutta were consequently repeated numerously. It was mainly through Veṇīrāma and Viśvambhara that Warren Hastings tried to entice Mudhojī for the Satara throne and further manoeuvred the above-stated three secret anti-Poona and anti-national steps by Mudhojī, Cimaṇābāpū and the Nagpur Court during 1778-1781. The two brothers had arrived at Vārāṇasī in advance *c.* June 1781 mainly to facilitate there the scheduled meeting between Devājīpanta and Warren Hastings. However, although that meeting never took place due to Devājīpanta's sudden illness and death at Nagpur subsequently in August 1781, still the two brothers' presence there served another unique and unforeseen purpose of the British in July 1781. Veṇīrāma and Viśvambhara secretly rescued Warren Hastings

himself when his life was threatened by the martyred Rājā Cetasiṁha's infuriated soldiers surrounding his local camp after defeating his army, kept him concealed in a hidden place of safety for some time and ultimately managed to escort him in a closed palanquin to Chunar during a night's darkness. As can be expected, Warren Hastings now showered further enormous cash-amounts and rich estates etc. on his saviour Veṇīrāma-Paṇḍita, whose present heirs are still enjoying them at Vārāṇasī and some places in Madhya Pradesh. A few years later Viśvambhara incurred some disfavour of Mudhojī, but the latter soon realised that the two brothers had now made their position too secure.* Veṇīrāma-Paṇḍita

* Vide Y. M. Kale : नागपुर प्रांताचा इतिहास and others for a scattered account of वेणीराम पंडित and his brothers.

Devājīpanta and many of his leading assistants are known to have flatly turned down the offers of anti-national personal bribes for themselves made by Warren Hastings through his ambassadors in the course of his attempts to sever the Nagpur Bhosles from the Poona Court. Devājīpanta was mainly interested in the well-being and security of the Nagpur throne and only with that end in view he had been keen on the maintenance of friendly cordial relations between the Nagpur Bhosles and the British of Calcutta, as far as possible without infringing the due sovereignty of the Poona Court. On many occasions he also strove hard to protect the sanctity of the parent Court and successfully counter-acted वेणीराम पंडित's excessive pressure for accepting Warren Hastings' anti-Poona offers and proposals. However, Devājīpanta appears to have become helpless before the British manoeuvres through वेणीराम पंडित and his brothers in influencing and alluring Mudhojī and

(*Continued on the next page*)

appears to have settled at Vārāṇasī even prior to Mudhojī's death on 19-5-1788 and already made a name

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(*Continued from the previous page*)

चिमणाबापू to take the pre-stated three secret anti-Poona and anti-national steps.

The following extracts from the historian Y. M. Kale's pertinent remarks will duly expose the distinct morales of Devājīpanta and वेणीराम पंडित:—

"...**बेनीराम पंडित** व **दिवाकरपंत** या दोघांमधील फरक लक्षांत ठेवण्यासारखा आहे. **बेनीराम पंडित** हा हेस्टिंग्जचे मनांतील हेतु साध्य करण्यास मनापासून मदत करीत होता, तर **दिवाकरपंतानें** ते सर्व डाव हाणून पाडले. नाहींतर पहिल्या मराठा युद्धांतच मराठ्यांचा पाडाव झाला असता व मराठी राज्याचा बोज जो पुढें पंचवीस वर्षें तरी कायम होता तो याच वेळीं उडाला असता." (—P. 247).

"...**मुधोजी** भोसले व **दिवाकरपंत, भवानी काळू** व **राजारामपंत** यांच्यासारख्या कसलेल्या राजकारणी पुरुषांस....या वरील तहानें कायमचा डाग लागला आहे. सार्वजनिक हिताची दूरदृष्टि टाकून भोसल्यांनीं अत्यंत हीनपणाचा व आत्मघातकी देशद्रोह व विश्वासघात या वर्तनानें केला आहे. **चिमणाबापू** हा अननुभवी व तरुण असल्यामुळें त्यास इतका दूरवर पोच नव्हता, यामुळें त्यास विशेष दोष देतां येत नाहीं. तसेंच **बेनीरामपंडित** व **विश्वंभरपंडित** हे दोघे उत्तर हिंदुस्थानी पंडित निवळ भाडोत्री व पोटभरू होते व देश व धर्म यांच्या प्रेमाचा त्यांना गंधहि नव्हता. त्यांचेपासून दूरवर विचारांची कोणी अपेक्षाहि करीत नव्हतें. परंतु वरील मुत्सद्दी व **मुधोजी** यांची वर्तणूक अत्यंत दोषास्पद आहे.

भवानीपंत व **राजारामपंत** यांना दोन तीन लक्षांची लुचपत देण्याची जी परवानगी **हेस्टिंग्ज** यानें **अंडरसन** यास दिली होती तिचा प्रयोग **अंडरसन** यानें उभयता गृहस्थांवर करण्यास कमी केलें नाही, परंतु त्या दोघांनींहि ती रक्कम घेण्याचें नाकारलें ही संतोष मानण्यासारखी गोष्ट आहे. नाहींतर हे प्रकार यापुढील काळांत वारंवार दिसून येतात..." (—Pp. 274-275).

by 1791 for his munificence to a section of local Paṇḍitas.

Historical Importance of the MS Base of पु

It is likely that Veṇīrāma-Paṇḍita had witnessed the first staging of the *Purañjanacarita* c. 1775 at Nagpur and with interest incurred therein later on asked Hemanātha to supply a Devanāgarī transcript thereof for his own MSS Collection at Vārāṇasī. The MS base of पु, too, is thus ultimately linked with Nagpur and claims a history behind itself.

XI

Two Recensions of the Drama

A late and not much circulated Sanskrit drama like the present one represented by hardly half a dozen perfect MSS mostly scribed within a few years after its original composition should ordinarily have a single and almost unanimous recension. Actually, however, the *Purañjanacarita* is marked in two main recensions textually differing with each other mainly only at a few but remarkable points. These may be named as the Nagpur Recension and the Mithilā Recension respectively.

(i) Nagpur Recension—अ, आ, इ, ई

This embodies the original genuine version of the drama as composed by the author during his long-duration halt at Nagpur c. 1775 and forthwith circulated locally or in neighbouring regions through some true transcripts of the original.

(ii) Mithilā Recension—उ, ऊ, ए

A rough draft MS of the drama containing many erasures, subsequent emendations, alterations etc. made probably by the author himself or his associates reached Mithilā *c.* 1780 and was quickly faired out there by Hemanātha in the form of two regular MSS (viz. ऊ and basis of उ) in the first instance. Herein some of the questionable passages like मा शङ्की: were totally removed, many minor changes were effected in prose portions and in quarters of a few stanzas, rarely newly composed verses were added and old ones removed or replaced, succession order of the two Bharatavākya verses was altered and a few further modifications were made. All these features will be clear at a glance over our textual apparatus along with variation-footnotes. It is not possible to decide conclusively if all these changes were inspired by the author himself or by someone else, too. In some cases at least the replacement verily appears due to the uncommon or not easily intellegible nature of the originally employed words that might also have been misread in the draft MS. Thus, for instance, in the King's sentence (तदाजीवर्तदेशे समर्थं नगरमन्विष्यताम् ।) after 1.14, 'आजीवर्त-देशे' has been replaced with 'आर्यावर्तदेशे' and in 1.24 (पद्मं व्यर्थविशेषणं करकजे प्रोज्झ्यासि किं श्रीः स्थिता. . .), 'करकजे' (करकज = water) has been replaced with 'करतलात्'. Thus too much genuineness cannot be claimed for these deviations. Existence of some lacunas in MS ऊ has already been noticed earlier.

Inadvertance of the scribes in each of the recensions has further given rise to numerous variations, sometimes also bringing a MS of one recension strangely close to one of the other recension. A Haridāsa-like zeal appears to have occasioned the deviation अलमलमतिविस्तरेण in ई for the general reading अलमतिविस्तरेण in the rest sources in the Prologue.

A Strange Deviation in Miss Solanki's Edition

Although ए mostly follows उ and ऊ in respect of textual variations, it makes a noteworthy novel departure at one point. In the dialogue between Navalakṣaṇā and Avijñātalakṣaṇa after 4.13, all the rest sources including उ* and ऊ unanimously read ततो भूयोवृद्धिकाम्यया गुर्जरदेशमहमागता and, further on, अहो मूर्खता गुर्जराणाम्, but ए replaces गुर्जरदेशम् and गुर्जराणाम् herein with मालवदेशम् and मालवानाम् respectively. As a matter of fact, the entire episode of Navalakṣaṇā and her two sons in Act 4 is, as stated earlier, a faithful echo of the story of Bhakti and her two sons from the *Bhāgavata-Māhātmya* where the pertinent basic passage reads†:—

* Although the MS base of उ is not before us, the pertinent portion " · · · तत्र च नवलक्षणानाम्नी कामधेनुः प्रश्रियात्मनो गुर्जरवृन्दावनादिदेशभ्रमणविवरणं निवेदयामास । · · · · ·" from the Sanskrit synopsis of the drama furnished in R. L. Mitra's Notice (P. 21) here comes to our help and duly establishes that the pertinent readings in that MS, too, were 'गुर्जरदेशम्' and 'गुर्जराणाम्' respectively.

† भागवत-माहात्म्य 1.48-50.

...उत्पन्ना द्राविडे साहं वृद्धिं कर्णाटके गता ।
क्वचित्क्वचिन्महाराष्ट्रे गुर्जरे जीर्णतां गता ॥
तत्र घोरकलेर्योगात्पाखण्डैः खण्डिताङ्गका ।
दुर्बलाहं चिरं याता पुत्राभ्यां सह मन्दताम् ॥
वृन्दावनं पुनः प्राप्य नवीनेव सुरूपिणी ।
जाताहं युवती सम्यक्प्रेष्ठरूपा तु साम्प्रतम् ॥

and only the Gurjaras are referred to at the pertinent point. As the Mālavas never come in the picture in any of these sources, the conclusion is irresistible that the substitution in the MS base of ए is a fabricated one and deliberately made by someone at some stage merely for the satisfaction of a Gujarāthī patron.*

* * *

My sincere thanks are due to the Vidarbha Saṁśodhana Maṇḍala and to its Chairman Mahāmahopādhyāya Dr. V. V. Mirashi for affording me this opportunity to

* Y. M. Kale in his नागपूर प्रांताचा इतिहास (P.575) states that वेणीराम पंडित's family surnamed "Dube" was one of "Hindusthānī Kānyakubja Brāhmaṇas.". However, the surnames "Dube" and "Dave" are also found among Gujarāthī Nāgara Brāhmaṇas. Y. M. Kale's information at this point is definitely ill-founded and, as a matter of fact, वेणीराम पंडित's family, too, was one of Gujarāthī Nāgara Brāhmaṇas, as I learn most authentically on a close contact with some present relations of the family.

In this light, it is not unlikely that the scribe Hemanātha himself caused the said fabricated deviation in the MS base of ए with a view to pleasing वेणीराम पंडित and winning his enhanced patronage.

revive and complete my study of the *Purañjanacarita.* My textual efforts were enabled only by the kind loans of MSS from or through Śrī Tatyasaheb Jamdar, Śrī Adityanatha Jha and the authorities of the Scindia Oriental Institute, the Vidarbha Saṁśodhana Maṇḍala and the Nagpur University Library. To them all, and to Prof. Kshetreshachandra Chattopadhyaya and Dr. P. K. Gode who have helped me in my task in other ways, I express my deep sense of gratitude.

Scindia Oriental Institute
Ujjain
Mahāśivarātri, 25-2-1960

Sadashiva L. Katre

कृष्णदत्त - मैथिल -

विरचितं

पुरञ्जनचरित - नाटकम्

कृष्णदत्त - मैथिल -

विरचितं

पुरञ्जनचरित - नाटकम्

प्रथमोऽङ्कः

[1]श्रीगणेशाय नमः[2]।।

नित्यानन्दचिदात्मकस्य कलया यस्याच्युतस्याखिलं
विश्वं चेतितमप्यचेतनमिव द्राग् भ्राम्यति श्राम्यति ।
यो गृह्णात्यकरश्चलत्यचरणः पश्यत्यचक्षुः शृणो-
त्यश्रोत्रो मनसो गिरोऽप्यविषयो भक्तेर्वशोऽव्यात्स वः ।।१।।

अपि च--

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१. नमस्क्रियेयं मूलपुस्तकान्नोद्धृता—उ; अतः पूर्वं 'श्रीमुकुन्द-गुरुभ्यो नमः।।' इत्यधिकम्—ई. २. अत उत्तरं 'श्रीसखारामगुरवे नमः।। श्रीनृसिंहाय नमः।।' इत्यधिकम्—इ; 'श्रीकृष्णाय नमः।।' इत्यधिकम्—ई.

एकं वृक्षमधिष्ठितौ[1] सहचरौ दिव्यौ सुपर्णौ भजे
पक्वं पिप्पलमत्त्यदन्निह[2][3][4] ययोरेको[5][6] गुणैर्बध्यते[7] ।
नाश्नन्नप्यतिदीप्तिमञ्चति परो[8] बुद्ध्वा तमेवं श्रितो[9]
बद्धोऽसावपि[10] मुक्तिमेति[11] न परो मोक्षाय पन्था मतः ॥२॥

(नान्द्यन्ते)[12] **सूत्रधारः**[13]—अलमतिविस्तरेण[14]। भक्तिभावनाविभाकरविभाविभासितशुद्धमानससारससारसंवासितरमारमणचरणषट्चरणस्य[15][16] क्षणक्षणविलक्षणविनयविवेकदयादानदाक्षिण्यादिगुणगणस्य निरुपधि-[17]परोपकारजागरूकयशोभारघनसारप्रसारसुरभीकृतसंसारस्य[18] परमरमणीयाकारस्य **श्रीदिवाकरपुरुषोत्तमस्य**[19] सभायां मङ्गलमयमूर्तिश्रीवेङ्कटेश-[20][21]

१. मूलपुस्तकस्था टिप्पणी 'जीवात्मपरमात्मानौ' इति—अ, आ. २. मूलपुस्तकस्था टिप्पणी 'कर्मफलम्' इति—अ, आ. ३. '०मत्त्यदं०'—ए. ४. मूलपुस्तकस्था टिप्पणी 'संसारः' इति—अ, 'संसारे' इति—आ. ५. 'तयो०'—आ. ६. मूलपुस्तकस्था टिप्पणी 'जीवात्मा' इति—आ. ७. 'गणै०'—उ. अत्र मूलपुस्तकस्था टिप्पणी 'सत्त्वादिभिः' इति—अ, आ. ८. 'पुरो'—आ. ९. '०मेवाश्रि०'—इ, '०मेवासि०'—ए. १०. '०ऽब०'—ए. ११. 'युक्ति०'—उ, '०वतिमृत्यमेति'—ए. १२. मूलपुस्तकस्था टिप्पणी "'नान्दीं पठित्वा निःक्रामेत्सूत्रधारः सहानुगः। स्थापकः प्रविशेत्पश्चात्सूत्रधारगुणाकृतिः॥' इति वचनादत्र 'सूत्रधार' पदं स्थापकपरम्।" इति—अ, "'०आस्थापको विशेत्पश्चात्०'" इति—आ. १३. अत उत्तरं 'सूत्रधारः' इति पुनः पठितम्–ई, ए. १४. 'अलमलमति०'–ई. १५. '०मानससारससं०'—उ, ऊ, ए. १६. '०रमारमणषट्चरणस्य'—अ, आ, इ, ई, ऊ, ए. १७. 'निरुपाधि०'—आ. १८. '०घनसारसुरभी०'—ए. १९. '०कारस्य दिवा०'—ए. २०. 'मङ्गल···न्यवलम्ब्य' इति भागो नोद्धृतः—उ. २१. 'श्रीव्यङ्क०'—अ, आ, इ, ई.

केशव[1]संनिवेशन[2]द्वारसंनिधाने विशदपदकदम्बडम्बरसंवे[3]लितसंस्कृतप्रा[4]-कृतमयनिरवद्यहृद्यगद्यपद्यप्रबन्धसमुदायेन वेदान्तसिद्धान्तसारसंबन्धप्रायेण भार्गववासरीयं[5] हरिदासवितन्यमानं लक्ष्मीनिवासकीर्तनामृतमतिनिर्भृतमापीय मुदितानां विविधोपधानान्य[6]वलम्ब्य सुखोपविष्टानां[7] विशिष्टानां[8] शिष्टानां देशविदेशवास्तव्यानां शास्त्रिणां[9] ब्राह्मणानां राजकार्यभारिणां व्यापारिणां च मण्डली समुल्लसति । तदत्र किम[10]पि नवीनं नाटकमभिनेतव्यमिति । (नेपथ्याभिमु[11]खम्) आर्ये ! इतस्तावत् ।

(प्रविश्य) **नटी**--अज्ज ! एसम्हि[12] ! आणवेदु अज्जो को णिओओ[13] अणुचिट्ठिअदु[14] त्ति । [आर्य ! एषास्मि । आज्ञापयत्वार्यः को नियोगोऽनुष्ठीयतामिति ।]

सूत्रधारः--आर्ये ! साधुसमाज[15]मेतमाराधयितुमिच्छामि ।

नटी--कदरं[16] उण पओअं[17] समस्सिअ[18] एदस्स आराहणं[19] करिस्सदि अज्जो ? [कतरं पुनः प्रयोगं समाश्रित्यैतस्याराधनं करिष्यत्यार्यः ?]

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१. '०सन्निवे०'—ई, ऊ, ए. २. '०सन्निधा०'—ई, ऊ, ए. ३. '०संवालित०'—आ, '०संमिलित०' —ऊ. ४. '०संस्कृत-भाषाकृतमय०'—आ. ५. '०वासरीयहरि०'—ई. ६. '०नान्यालम्ब्य' —ए. ७. 'सुखोपविशिष्टानां'—ऊ. ८. इदं पदं नास्ति—उ, ऊ, ए. ९. 'शास्त्रिब्रा०'—अ. १०. 'नवीनं किमपि'—उ, ऊ. ११. '०भिमुखीम्'—ई. १२. 'एसह्मि'—अ, इ, ई, ऊ, 'एस अह्मि'—आ, 'एसम्मि'—उ. १३. 'णिआओ'—ई. १४. '०चिट्ठीअ०'—आ, इ, ई, उ. १५. '०समाजमारा०'—उ, ऊ, ए. १६. 'कदमं'—उ. १७. 'पओॐ'—आ. १८. 'समप्पिअ'—उ. १९. 'आरोहणं'—उ.

सूत्रधारः—यत्किल **कृष्णदत्तकविना**[1] **मैथिलेन पुरञ्जन-**[2]**चरितं** नाम नाटकमस्मासु[3] समर्पितं तदभिनयेनाराधनमस्य संभविष्यति[4] ।[5]

नटी—विविहविमलविज्जाविलासविस्सविदिदपवित्तकित्तीणं[6] [7] बम्हमुत्तीणं[8] एदाणं इध कधं सवणसमुस्सुअं[9] [10] हिअअं हुविस्सदि[11] ? [विविधविमलविद्याविलासविश्वविदितपवित्रकीर्तीनां[12] ब्रह्ममूर्तीनामेतेषामिह कथं श्रवणसमुत्सुकं हृदयं भविष्यति ?]

सूत्रधारः—हरिभक्तिकथैवात्र शुश्रूषामुत्पादयिष्यति । उक्तं च तेन कविना—

हरिपदभजनाप्तशुद्धिमेतां
लघुमपि मद्गिरमाद्रियेत सभ्यः ।
शिरसि शशिकलां त्रिमार्गगां च
त्रिदशनुतोऽपि बिभर्ति हि त्रिनेत्रः ॥३॥

देवाजीपुरुषोत्तमो गुणवतां वाणीरसास्वादवित्
तत्सभ्याः सदसद्विवेकपटवः सर्वे गुणग्राहिणः ।
लोके हारि **पुरञ्जनस्य चरितं** प्रौढः कविर्मैथिलो
नाट्ये दक्षतमा वयं च तदयं स्वर्णेन योगो मणेः ॥४॥

१. 'मैथिलकृष्णदत्तकविना'—उ, ऊ, ए. २. 'पुरञ्जनीपुर०'—इ. ३. 'नाटकं निर्माय अस्मासु'—उ, ऊ, ए. ४. 'भवि०'—ई. ५. अत उत्तरं नाटकान्तिमश्लोकं यावद् ग्रन्थभागो नोद्धृतः—उ. ६. '०विलासविदितपवित्त०'—अ, '०विस्सविदपवित्त०'—ऊ. ७. '०कीत्तीणं'—ए. ८. पदं नास्ति—ऊ, ए; 'बह्म०'—अ, आ, इ, ई. ९. पदं नास्ति—ई. १०. '०समूसुअं'—आ इ, ई, ऊ, ए. ११. 'हुवि०'—अ. १२. '०विलासविस्तरितपवित्र०'—ऊ.

नटी—अज्ज ! को एसो **देआजीपंडिओ**[1] जस्स[2] पसंसा सव्वदो सुणीअदि[3] ? [आर्य ! क एष **देवाजीपण्डितो** यस्य प्रशंसा सर्वतः श्रूयते ?]

सूत्रधारः—नाम्नैव दत्तमुत्तरम् ।

देवोऽर्जः[4] परमेश्वरः परहितो[5]ऽस्त्यस्मिन्स्वभक्ते यतो
यद्विप्रावन[6]बुद्धिमत्युदयते देङो वजेश्चान्वयः ।
अर्थी यत्स्फुटमाह देहि हयमित्यर्थे प्रकृत्युक्तिभि[7]-
र्देवाजीति यथार्थमेव वलते नामास्य तत्सर्वथा ॥५॥

किं च योऽसावुद्धव इव यदुवीरस्य, सुमन्त्र इव रघुवीरस्य, बृहस्पतिरिव सुनाशीरस्य[8][9], वीरबल[10] इवाकब्बरसाहस्य, अमर[11] इव साहसाङ्कस्य, चाणक्य इव चन्द्रगुप्तस्य, [12]**नागनगरनाथस्य भोसला-वंशसिन्धुसंभव[13]राजन्यचन्द्रस्य** साचिव्यमवलम्ब्य नरपतिजनपदहित-प्रियकार्यकारितयोभयोरपि प्रीतिप्रतीतिपात्र[14]मतिमात्रमुद्भासते ।

नटी—तं[15] आरंभीअदु पओओ, उस्सुअहिअओ[16] विअ सअलो समाजो[17] दीसई[18] । [तदारभ्यतां प्रयोगः, उत्सुकहृदय इव सकलः समाजो दृश्यते ।]

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१. ‘दिआअरपं०’—ऊ, ए. २. ‘जस्सं’—इ. ३. ‘सुणिअ०’—अ. ४. ‘देवोजः’—ए. ५. ‘परिहि०’—आ. ६. ‘०द्विश्वाववबु०’—ए. ७. ‘०त्यर्थप्रकृ०’—ऊ. ८. ‘०नासीर०’—ऊ, ए. ९. अत उत्तरमेव ‘चाणक्य इव चन्द्रगुप्तस्य’ इति पठितम्—ए. १०. ‘बीरबल’—अ, ‘बिरबल’—ई, ‘वीरवर’—ऊ, ए. ११. ‘अमर इव साहसाङ्कस्य’ इति नास्ति—ऊ, ए. १२. ‘नानानगर०’—आ. १३. ‘०सिन्धुभव०’—ऊ. १४. ‘०पात्रमात्र०’—आ. १५. ‘त’—आ, ‘ता’—इ. १६. ‘ऊसुअ०’—आ, इ, ई, ‘उसुअ०’—ए. १७. ‘समाओ’—ऊ, ए. १८. ‘दीसइ’—ए.

सूत्रधारः—यदपि जगति सन्तः शीलयन्तः सुशीलं
परगुणपरमाणूनप्यमी शैलयन्ति[1] ।
तदपि मनसि[2] शङ्का वर्तते मे[3] किमेषा-
मभिमतमभिनेयं दुर्विदं[4] ह्यन्यचेतः ॥६॥

नटीः— ता सअलसिद्धिमूलं हिसीकेसं पसादेदु[5] अज्जो ।
[तत् सकलसिद्धिमूलं हृषीकेशं प्रसादयत्वार्यः ।]

सूत्रधारः—(सानन्दम्[6]) सम्यगभिहितम् ।
वैकुण्ठे व्रजवल्लभाजनहृतस्वान्तस्य वृन्दाटवी-
संवासे कमलागृहीतमनसो ह्न्मात्रदैन्यं तव ।
वेदः शास्त्रमिह प्रमाणमिति ते श्रीनाथ ! किं दीयतां-
मव्याँजप्रिय दीयते बत मया चेतस्तदादीयताम् ॥७॥

अपि च

अघटितघटनापटीयसीयं[9]
नटयति ते जगदेव[10] देव ! माया ।
भ्रमणशतपरिश्रमेण[11] तत्र
क्वचिदपि कस्यचिदेषि[12] तोषमेषः ॥८॥

नटीः— अज्ज ! अदो[13] वरं[14] किं विलंबीअदि ?
[आर्य ! अतः परं किं विलम्ब्यते ?]

१. 'शील०'—अ. २. 'जगति'—इ. ३. 'तत्'—आ. ४. 'दुर्वेदं'—ए. ५. '०देअदु'—ऊ, ए. ६. पदं नास्ति—इ. ७. '०मव्याजं यदि दी०'—ए. ८. 'तदा दीय०'—ए. ९. '०यसीयन्नट०'—ए. १०. 'जगदेतदेव'—आ. ११. '०परीश्र०'—आ, '०परिभ्रमे०'—इ, ऊ, ए. १२. '०देषि तोषमेव'—ई, '०देव तोषमेषि'—ऊ, ए. १३. पदं नास्ति—ऊ, ए. १४. पदं नास्ति—ऊ, ए; 'अतरं'—आ, इ, ई.

सूत्रधारः--सखा मम गुणाकरो नाम [1]मामनापृच्छ्य व्यापारा[2]नुरागतो नन्दिवर्धननगरमागतो दर्शितकामरूपगुणप्रकाशया कया[3]पि कामकन्दलया वशीकृतो[4]ऽबलीभूय किमपि न प्रतिसंदधातीति चिन्तामापन्नोऽस्मि।

नटी--अज्जस्स [5]आण्णाए [6]मये [7]तुह समीवं सो[8] आणीअदि, अज्जेण [9]उण [10]पडिवोहणिज्जो त्ति।

[आर्यस्याज्ञया मया तव समीपं स आनीयते, आर्येण पुनः प्रतिबोधनीय इति।]

सूत्रधारः--(सहर्षम्) तर्हि सर्वं संपन्नम्।

पुरञ्जनीसङ्गविपाकजां रुजं
पुरञ्जनो भक्तिरसायनामृतैः।
भवैकवैद्योपहृतैर्यथा जहौ
चिन्तामिमां [11]त्वद्वचनैरहं तथा॥९॥

([12]इति निष्क्रान्तौ।)

[13]आमुखम्॥

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१. पदद्वयं नास्ति--ऊ. २. '०नुगतो'—ई. ३. पदद्वयं नास्ति--ऊ, ए. ४. 'वली०'—अ, आ, इ, '०ऽवली०'—ऊ. ५. 'अणाए'—इ, 'आणाए'—ई, ए. ६. 'मए'—ऊ, ए. ७. 'तुज्झ'—आ, इ, ई, 'तुज्ज'—ऊ, ए. ८. पदं नास्ति—ऊ, ए. ९. पदं नास्ति—ऊ. १०. 'पडिबोह०'—ए. ११. 'तद्व०'—ए. १२. पदं नास्ति—इ. १३. अतः प्राक् 'इति' इत्यधिकम्—आ. अत्र मूलपुस्तकस्था टिप्पणी—"नटी विदूषको वापि पारिपार्श्विक एव वा। सूत्रधारेण सहिताः संलापं यत्र कुर्वते॥ आमुखं नाम तस्यैव सैव प्रस्तावना मता॥ इति भरतः।" इति—अ, आ.

(ततः प्रविशति पुरञ्जनो[1] राजा, सचिवश्च ।)

राजा–सचिव !

सचिवः—आज्ञापयतु स्वामी ।

राजा — युवा कुलीनः स्पृहणीयरूपो
राजाहमस्मीति ममाभिमानः ।
न मे पुरी क्वापि[2] नवालकान्ता
न बालकान्ता[3] न च भृत्यवर्गः ॥१०॥

सचिवः—पुर उत्तमध्यमाधमाः
प्रचुरास्ते[4] प्रभवन् ! पदे पदे ।
सचिवेन[5] मयोपकल्पिता
अपि तां[6] वीर ! निरूपय स्वयम् ॥११॥

राजा—तदुत्तिष्ठ, नगरं निरूप्य[7] निजानुरूपं[8] कस्मिंश्चि[9]-द्वासो विधेय इति ।

सचिवः—यथाज्ञापयति महाराजः[10] ।

(इत्युभौ परिक्रामतः ।)

१. पदं नास्ति—ऊ. २. 'कापि'—इ, ई, ऊ, ए. ३. 'वाल०' —अ, आ, इ, ई. ४. 'प्रवरा०'—ए. ५. अत्र मूलपुस्तकस्था टिप्पणी 'सहकारिणा' इति—अ, आ. ६. 'नो'—आ. ७. 'निरूपय' —ई. ८. '०रूपे'—ऊ, ए. ९. '०श्चिदधिवासो'—आ, इ, ई, ऊ, ए. १०. 'देवः'—ए.

सचिवः—देव! इदं तावत् प्रचुर[1]भोगभव्यं दिव्यं पुरम्। तदत्राव्यस्तव्यवस्थं वसता श्रीमता मदुपनीता[2] भोगा उपभुज्यन्ताम्।

राजा—स्वपौरुषेणोत्तरोत्तरा[3]भिवृद्धिमीहमानस्य नेदमावासोचितमधिराजस्य। यदत्रान्यत्र संचितस्य महतः सुकृतकोषस्य[4] परिमोष एव, न पुनः पुनःपरिपोषः। कोष[5]संचयाधीना हि प्रभुशक्तिः। तथा[6] हि—

राजा तत्र पुरे वसेत्स[7]मधुरे यत्र स्थितः पौरुषा-
च्छ[8]क्तः साधयितुं प[9]दं परतरं त[10]द्यत्पदं नापदाम्।
क[11]श्चित्साधयितुं पु[12]मर्थमनलं यत्र श्रि[13]तो भूपति-
स्तां मुञ्चेत्परिपातमात्रफलकामापातरम्यां पुरीम्॥१२॥

अन्यत्रान्विष्यताम्।

सचिवः—औद्भिदेऽत्र नगरेऽद्य[14] सूष्यतां
शीतवाततपनातपक्षमे।

राजा—'शुष्यताम्' इति वक्तव्ये 'सूष्यताम्' इति किमु[15]च्यते? अथवा व्याकरणकाव्यालङ्करणविदस्तवायमभिप्रायः—

व्याकृतौ भवति दीर्घ[16]ह्रस्वगा-
लङ्कृतौ च शसगा सवर्णता॥१३॥

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१. 'प्रचुरतरभोग०'—आ, ऊ, ए. २. '०नीतभो०'—इ. ३. '०त्तरोत्तरवृद्धि०'—ऊ. ४. '०कोशस्य'—आ, इ, ई. ५. 'कोशसं०'—आ, इ, ई. ६. पदद्वयं नास्ति—ऊ, ए. ७. 'सुमधु०'—आ. ८. '०च्छाक्तः'—इ. ९. 'पुरं'—अ. १०. 'यत्तत्पदं'—ऊ. ११. 'किञ्चि०'—इ, ऊ. १२. 'स्वम०'—आ. १३. 'स्थितो'—आ. ऊ, ए. १४. 'हि'—ऊ. १५. 'किमू०'—इ. १६. '०हृस्व०'—ए.

सचिवः—वैहायसे पुरे रतिमनुबध्नातु देवः ।

राजा—विपदालम्बनमेव तत् ।

सचिवः—बहुपादपुरेषु गोपुरं
स्वपुरं[1] देव ! [2]विधीयतामिदम् ।
अवलम्ब्य तदेतदाप्यते
सविधे[3] मानवता विधेर्बलात् ॥१४॥

राजा—पुरार्थिनो गोपुरमात्रलाभे न निर्वाति मनः । तदा[4]-जीवर्तदेशे समर्थं नगरमन्विष्यताम् ।

सचिवः—तथा ! (इति परिक्रम्यावलोक्य[5]) देव !

नवद्वारं पञ्चापणविपणनं सप्तवरण-
प्रतिष्ठानं पौरैः सततगतिभिः पूरितपथम् ।
पताकाभिश्चित्रं तिसृभिररुणश्वेतशितिभिः
पुरं ते संवासक्षममिदमुदञ्चद्बहुभटम् ॥१५॥

राजा—([6]सपरितोषम्) साधु सचिव ! साधु[7] । समीचीनमिदमावासस्थानम् । तदुपसर्पावः ।

(तथा कुरुतः ।)

राजा—एष पुरपालः पञ्चमुखो भुजङ्गराजो नायकैर्नायिकाभिश्च सह किमपि मन्त्रयमाणो मामेव मुहुर्मुहुः सबहुमानमालोकते ।

([8]ततः [9]प्रविशति प्रजागरो नाग[10]राजो नायकौ[11] नायिकाश्च ।)

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१. '०स्वपदं'—ए. २. 'निधी०'—इ. ३. 'सविधेर्मा०'—ई. ४. 'दार्यावर्त०'—आ, ई, ऊ, ए. ५. अत उत्तरं 'च' इत्यधिकम्—ऊ, ए. ६. पदं नास्ति—ऊ. ७. 'साधु समी०'—ए. ८. अत्र मूलपुस्तकस्था टिप्पणी—' "नासूचितं विशेत्पात्रम्" इति भरतः ।'—आ. ९. पदं नास्ति—ऊ. १०. 'नाम सूजो'—आ. ११. 'नायकौ'—आ.

प्रजागरः—(राजानमवलोक्य)

युवा[1] सुवासा वसुवासवोपमः
समेति[2] योऽयं पुरुषो मनोरमः ।
पुरञ्जनी त्वस्मदधीश्वरा वरं
प्रवीरमेनं प्रवरीतुमर्हति ॥१६॥

नायका:—समीचीनमालोचितमायुष्मता । न खलु राज्यं परिपालयितुं शक्यते वीरहीनाभिरबलाभिः । किं त्वस्ति तस्याः पुरो[3]ऽयं निर्बन्धः— यो मयि पुंयोगप्रत्ययमुत्पादयति[4] क्रीडामृग इव सदा मदायत्तस्तिष्ठति च तस्मै राज्ञे पुरमिदमात्मानं च[5] समर्पयामीति ।

प्रजागरः—रामाः प्रविश्य हृदयं नयनाभिरामा
वामाशयानपि[6] हरन्ति नरान् सकामाः ।
किं चिन्तनीयमिह किं तु वरेऽत्र काक-
तालीय एव यदि तादृशनामभावः ॥१७॥

विधावभिमुखे तदपि संभाव्येत । जरत्कारुपरिग्रह इहोदाहरणम् ।

राजा—तदहमिमां[7] पुरमधिष्ठायाव्यग्रमनाः[8]

विश्वस्तैः परितश्चरैरविचलैरन्विष्य संभाव्य च
स्वात्मार्थार्पणमाचरामि सुहृदे तस्मै महायोगिने ।
अव्याजप्रियसत्कृतिर्व्यतिकृता[9] संपत्तिरेवाफला
मुण्डाकङ्कणवच्छवाभरणवद्वन्ध्याङ्गनासङ्गवत् ॥१८॥

१. पद्यपूर्वार्धं ‘ गुणी समर्थः खलु कृत्यकर्म्मसु युवा सुवासा वसुवासवोपमः ।’—ऊ. २. ‘ स मे प्रियोऽयं ’—आ. ३. ‘ पुरो ’—ई. ४. ‘ ०दयिष्यति ’—ऊ. ५. ‘ चार्पया० ’—इ. ६. ‘ वामाशया न हि हर० ’—इ. ७. ‘ तदहम् ’ इति पदद्वयं नास्ति—ऊ, ए. ८. ‘ पुरीमं० ’—अ. ९. ‘ ०व्यवहिता ’—ए.

सचिवः—यदि निर्वहति।

बाल्ये क्रीडनशीलता सुविषयव्यासङ्गिता यौवने
कन्यापुत्रकलत्रलालनकला भूयोऽधिका वार्द्धके।
आढ्यत्वे धनरक्षणैकपरता नैःस्व्ये[१] धने लालसा
स्वच्छायेव पतिव्रतेव सततं पुंसोऽनुगा व्यग्रता ॥१९॥

राजा—भवतु, पुरं[२] तावत् प्रविश्यताम्।

(उभावुपसर्पतः। सर्वे उत्थाय यथोचितसत्कारमाचरन्ति[३]।)

राजा—कोऽस्याः पुरो निर्माता? कस्य वेयं नगरी[४]?

सर्वे—न वयं जानीमः। अस्त्यस्माकं[५] स्वामिनी सा यदि जानाति।

राजा—अपि सा दृश्येत?

सर्वे—अपरिज्ञातकुलशीलनामप्रभावस्य परपुरुषस्य नयनपथं कथमवतरिष्यति तादृशी महोदारप्रकृतिः कुलकुमारिका?

राजा—अहमस्मि पुरञ्जनोऽधिराजो
न पुरं मे सचिवः सुसाधनोऽयम्।
न कदापि समीक्षितो महीया-
नपरिज्ञातसमाह्वयः सखा च ॥२०॥

सर्वे—(स्वगतम्[६]) सिद्धं नः समीहितम्।

१. 'नैश्वे'--आ, इ, 'नैःस्वे'--ई, 'नैस्वे'--ए. २. 'तावत्पुरं'—ऊ. ३. '०चितमा०'--ऊ. ४. पदं नास्ति--ए, प्राग्लिखितमपि पश्चान्निष्कासितम्--ऊ. ५. 'अस्ति चास्मा०'--ऊ, ए. ६. अत्र मूलपुस्तकस्था टिप्पणी—'यत्तु श्राव्यं न सर्वस्य तत्तु स्वगतमुच्यते।'—अ, 'यन्न श्राव्यं हि सर्वस्य तत्तु स्वगतमुच्यते। इति भरतः।'—आ.

कौमारः पतिरेषोऽस्याः पुरञ्जन्याः पुरञ्जनः ।
कौमारी सापि भार्यास्य सनाथा वयमास्महे ॥२१॥

(प्रकाशम्)[2] महाराज ! मनागत्रैव स्थातव्यम् । गृहीतार्घ[3]-मङ्गलव्यग्रपाणिः सपरिवारा स्वामिनी स्वयमागत्य सुमुहूर्ते भवन्तं पुरं प्रवेशयिष्यति ।

(राजा सहर्षं सचिवमुखमवलोकते ।)

सचिवः—सुकृतां[4] संपदनुबन्धिन्यः संपदो भवन्ति ।

नायकाः[5]—(नायिकाः प्रति) भवतीभिरधीश्वरा निवेद्यताम् ।

सर्वाः—जं[6] आणवेध त्ति । ([7]निष्क्रान्ताः ।)

[यदाज्ञापयथ[8]ेति ।]

(ततः प्रविशति पुरञ्जनी विभवतः[9] सपरीवारा[10] ।)

पुरञ्जनी—हंजे वुत्तिमदिए[11] ! अवि अम्हभाअधेअं[12] व्व[13] को वि महाभाअधेओ[14] समाअदो ?

[हञ्जे वृत्तिमतिके ! अप्यस्मद्भागधेयमिव[15] कोऽपि महाभागधेयः समागतः ?]

१. '०स्म हः'—आ. २. अतः परं ग्रन्थभागो नैव लिखितः ई पुस्तके. ३. '०घ्यम०'—आ, '०र्धम०'—ए. ४. 'सुधत्तां'—आ. ५. '०कः'—आ. ६. 'ज'—आ. ७. अतः प्राग् 'इति' इत्यधिकम्—ए. ८. '०यतेति'—अ, आ, इ, ए. ९. '०तश्च परीवारा'—इ, '०तश्च परीवाराः'—ऊ, '०तश्च परिवाराः'—ए. १०. '०वाराः'—आ. ११. '०दी०'—आ, इ. १२. '०महाभागधे०'—ए. १३. '०धेअव्व'—आ, इ, ए. १४. '०भागधे०'—ए. १५. '०र्थयतः'—ऊ.

वृत्तिमतिका—किं [1]अलीअं [2]प[3]हुअणपासे अणुजीइअणेहिं णिवेदी[4]अदि? [किमलीकं प्रभुजनपार्श्वेऽ[5]नुजीविजनैर्निवेद्यते?]

पुरञ्जनी--ता सअंवरपई [6]पइंवराए मए पिअं[7]बर व्व कमलाए सो वरिदव्वो त्ति? [तत् स्वयंवरपतिः पतिंवरया मया पीताम्बर इव कमलया स [9]वरितव्य इति?]

वृत्तिमतिका--[10]उइदं जेव्व एदं, सव्वाणं परि[11]अणाणं संमदं [12]च। [उचितमेवैतत्, सर्वेषां परिजनानां संमतं च।]

पुरञ्जनी--ता [13]तुरिअं गच्छम्ह त्ति। [तत् [14]त्वरितं गच्छाम इति।]

(सर्वाः परिक्रामन्ति। नायका [15]दूरादेव [16]सहर्षसंभ्रममुत्तिष्ठन्ति।)

राजा--([17]स्वगतम्) दर्शनादेव तन्वङ्गी प्रविष्टा हृदयं मम।
[18]कृतमार्गमिवावन्ध्यपातेन मदनेषुणा ॥२२॥

[19]अपि च

अर्धाङ्गस्थितया धरेन्द्रसुतया नीतो निजाधीनतां
न द्रष्टुं विषमेक्षणः प्रभवति [20]स्त्रीरित्यशङ्कं स्मरः।

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१. 'अलिअं'—ऊ. २. 'पहु०'—आ, इ, ऊ, ए. ३. '०पास्से'—अ, '०पासम्मि'—ऊ, ए. ४. '०दिअदि'—ए. ५. '०श्वं अनु०'—ए, '०पार्श्वस्थितानु०'—ऊ. ६. 'पई०'—आ, ऊ, ए. ७. 'पियंव०'—ए. ८. अत ऊर्ध्वं प्राकृतस्य संस्कृतच्छाया क्वापि न लिखिता—ऊ. ९. 'वरीत०'—अ, आ. १०. 'उईदं'—आ. ११. 'परीअ०'—आ. १२. 'अ'—इ. १३. 'तरीअं'—आ, 'तुरीअ'—इ. १४. 'त्वरय'—इ. १५. पदद्वयं नास्ति—ऊ. १६. 'सहर्षं ससं०'—ऊ, ए. १७. पदं नास्ति—अ. १८. 'दत्तमा०'—आ. १९. पदद्वयं नास्ति—ऊ, ए. २०. 'स्त्रीभिः सशङ्कं'—आ.

एतद्रूपमधात्स्वयं नु सुभगोन्माथिस्त्रबाणावली-
लक्ष्यीभावविशङ्कया[1] मम मनोदुर्गं निगूढं श्रितः ॥२३॥

(साशंसम्) अपि नाम यथास्यां मम चित्तवृत्तिस्तथास्यां[2] अपि मयि स्यात्? अथवा कृतं संदेहेन, यतो हृदयं हृदयस्य साक्षीति ।

(पुरञ्जनी सानुरागमुपसृत्य राजानमुपचरति ।)

राजा--अपि कुशलं भवत्याः?

पुरञ्जनी--दाणिं एआरिसाकिदिपकिदिविशेसस्स[3] आगमणाणुग्गहेण । [इदानीमेतादृशाकृतिप्रकृतिविशेषस्यागमनानुग्रहेण ।]

राजा--पद्मं व्यर्थविशेषणं करकंजे[4] प्रोज्झ्यासि किं श्रीः[5] स्थिता?
चन्द्रार्धं पुनरुक्तभूतमलिके चन्द्रार्धभे किं शिवा? ।
किं वा त्वं कलकण्ठ[6]निह्नुतगुणां[7] वाणी[8] निजां[9] वल्लकीं[10]?
संपद्रूपसुवाग्मिता[11]समुदयो नान्यत्र संभाव्यते ॥२४॥

([12]पुरञ्जनी स्मयते ।)

राजा--अयि भद्रे! कोऽस्याः पुरस्तव च निर्माता?

पुरञ्जनी--मुद्धसहाअदाए अत्तणो णअरस्स अ जणअं[13] ण जाणामि । पुरंजणित्ति [14]अअं [15]सअलो लोओ मं भणादि । एत्थ णअरे[16] एदेहिं सामिणित्ति णिरूविदा णिवसामि त्ति [17]एत्तिअं जाणामि ।

१. '०लक्षीभा०'--आ, इ, ए. २. '०स्यापि'--इ, ए.
३. '०विसेस०'--ऊ, ए. ४. 'करतलात्'--ऊ, ए. ५. 'श्रीस्थि०'--इ. ६. 'कोमलकण्ठ०'--ऊ, ए. ७. '०गुणा'--अ, आ.
८. 'वाणीं'--इ. ९. 'निजा'--आ. १०. '०की'--आ.
११. '०सुवक्तृता०'--ऊ, ए. १२. वाक्यं नास्ति--ऊ, ए.
१३. 'अ'--आ. १४. पदं नास्ति--अ. १५. 'सअललोओ'--अ.
१६. 'णारे'--आ, इ. १७. 'एतिअं'--आ.

[मुग्धस्वभावतयात्मनो नगरस्य च जनकं न जानामि। पुरञ्जनीत्ययं सकलो लोको मां भणति। अत्र नगरे एतैः स्वामिनीति निरूपिता निवसामीत्येतावज्जानामि।]

राजा--गान्धर्वेण विवाहेन मामनुगृह्णीष्व।

पुरञ्जनी--([1]सलज्जानुरागं राज्ञः कण्ठे वरणमालामर्पयित्वा) अज्जउत्त ! अहं तुह संवुत्तत्ति। इदं [2]णअरं एदे [3]अ [4]णाअरा तुह संवुत्तत्ति। ([5]संस्कृतमाश्रित्य)

त्रय एवाधना राजन् ! भार्या दासस्तथा सुतः।
[6]यत्ते समधिगच्छन्ति यस्य ते तस्य तद्धनम् ॥२५॥

[7]त्ति [8]पोराणिआ पढंति।

[आर्यपुत्र ! अहं तव संवृत्तेति। इदं नगरमेते च नागरास्तव संवृत्ता इति।....इति पौराणिकाः पठन्ति।]

राजा--(सानन्दम्) मूर्तामिव राजलक्ष्मीं भवतीमासाद्य राजाद्य संवृत्तोऽस्मि।

अकस्मादायाता अपरिचितशीलाः प्रथमतः
पुरेऽस्मिन् [9]पौराणां ततिभिरनुरागो मयि कृतः।

१. पदं नास्ति--ऊ, ए. २. 'णारं'--अ, आ, इ. ३. पदं नास्ति--ऊ; 'णाअरा अ'--ए. ४. 'णारा'--अ, आ. ५. 'संस्थित०'--आ. ६. 'एते'--आ. ७. 'इति पौराणिकाः पठन्ति' इति संस्कृतमेवात्र लिखितम्--आ. ८. 'पौराणिआ'--इ, ए. ९. 'पौराणीतति०'--ए.

त्वया साकं पाणिग्रहमहम्[१]उपैमि स्म सुभगे !
वयं ते यूयं मे नियतमिति नौ यान्तु दिवसाः[२] ॥२६॥

पुरञ्जनी—महंतो[३] खु[४] एसो पसाओ । ता[५] मए समं सासदीओ समाओ रज्जं करेदु अज्जउत्तो । णिओजेदु अहिआरेसु अहिआरिणो भवं ।

[महान् खल्वेष प्रसादः । तन्मया समं शाश्वतीः समा राज्यं करोत्वार्यपुत्रः । नियोजयत्वधिकारेष्वधिकारिणो भवान् ।]

राजा--स्वं स्वं नियोगमशून्ययन्तु भवन्तः, परवृत्तप्रेक्षणाय चरांश्च[६] प्रेषयन्तु ।

सर्वे--यथाज्ञापयति देवः । (इति प्रणम्य निष्क्रान्ताः ।)

राजा—(सहर्षं सचिवं प्रति)

पुरञ्जनी च प्रवरा पुरी च
मयागतेनाप्यथ[७] ते[८] नयेन ।
अहो ! महद् भाग्यमिदं मदीय-
मेका क्रिया द्व्यर्थकरी बभूव ॥२७॥

१. '०मुपेम स्म'—अ, आ, इ, '०मुपेमः स्म'-- ऊ, ए. २. 'समयाः'— ऊ, ए. ३. इदं वाक्यं नास्ति– ऊ, ए. ४. 'क. — आ, 'क्खु'-- इ. ५. इदं पदं नास्ति--ऊ, ए. ६. 'चा[illegible]' —आ, 'चराश्च'--ए. ७. '०प्यथ'-- आ, '०प्य तपोबलेन'—ऊ' ८. 'तेन येन.'—ए.

सचिवः—[1]जयति जयति देवः । अ[2]नन्तरीयकर[3]णाय मया[4] गम्यते । (इति निष्क्रान्तः ।)

राजा—[5]संभृतोपकर[6]णामभिषेकवेदिकां गच्छामः ।

(इति निष्क्रान्ताः सर्वे ।)

[7]**पुरञ्जनप्रसञ्जनो नाम**

प्रथमोऽङ्कः ॥१॥

१. इदं वाक्यं नास्ति--ऊ, ए. २. '०न्तरक०'--ऊ, ए ३. '०करणीयाय'—ए. ४. पदं नास्ति--ऊ, ए. ५. अतः प्राक् 'तदेहि' इति वाक्यमधिकम्—ऊ, ए. ६. '०करणाभि०'—ऊ. ७. "इत्यस्मिन्नाटके पुरञ्जनविवाहो नाम प्रथमोऽङ्कः ॥ श्रीनृसिंहो जयताम् ॥छ॥ छ"—इ.

द्वितीयोऽङ्कः

[1](ततः प्रविशति चेटी।)

चेटी—अहो एआरिसी[2] देव्वगई[3] जं तेण तेण वअणोवंणासेण[4] अम्हसामिणिं[5] विस्सासिअ[6] सुत्ताए[7] ताए[8] पंचस्सरहं[9] आरुहिअ[10] कहं[11] पि गओ देओ त्ति[12]।

संतावेदि णिअं सिलं दिणमणी[13] हासेदि पाथोजिणीं[14]
णं हारेदि जलं ससी णिअसिलं भूसेदि सव्वं दिसं।
सो धुत्तो परिहोदि[15] एक्कघरिणिं[16] अम्हाणँ[17] तं सामिणीं
अण्णं कं पि रमेदि णत्थि पुरिसे विस्सासलेसो[18] चले[19] ॥१॥

१. अतः पूर्वं 'श्रीगुरवे नमः ॥' इति नमस्क्रिया—इ. २. '०रिसि'—आ, '०रिशी'—इ, '०रि'—ऊ. ३. '०गइ'—आ. ४. '०वणा०'—आ, ए, '०वण्णा०'—ऊ. ५. '०णीं'—अ, '०णी'—इ. ६. 'विसासि०'—आ, इ, 'वीसासि०'—ऊ, ए. ७. सूदाए'—ऊ. ८. 'देवीए'—ऊ, ए. ९. '०चस्सं र०'—ऊ, ए. १०. 'आरूहि०'—इ, ए. ११. 'अकह'—ऊ, 'अकहिअ'—ए. १२. 'गवो देवो त्ति'—आ, 'गदो देवो ति'—इ, 'देओ कत्थ गदो त्ति'—ऊ, 'देओ कत्थि गदो त्ति'—ए. १३. 'दिणअरो'—ऊ, ए. १४. '०जिणि'—ऊ, ए. १५. 'परहो०'—ए. १६. 'एक०'—आ, '०रिणीं'—इ. १७. '०ण'—आ, ऊ. १८. 'वीसास०'—आ, इ, ऊ, ए. १९. 'चल्हे'—आ, इ.

अवि अ

गुणबद्ध त्ति विमुक्को राअसुओ सो तए[1] समुहराओ ।
साहालंबणसिढिलिअगुणबंधे[2] तत्थ रोअइ वराई ॥२॥

सरला[3] सवक्खवादा गुणमिलिदा तेण कुडिलेण[4] ।
मुक्को[5] इसु व्व धणुणा लोट्टदि[6] भूमिम्मि लक्खलाहे वि ॥३॥

(सस्मरणम्) आणत्तम्हि देईए[7] जं रण्णो वुत्तंतं वुत्ति-मदिआ[8] जाणिस्सदि[9] त्ति सा पेसणीज त्ति तहा करेमि त्ति[10]। (निष्क्रान्ता।)

[अहो एतादृशी दैवगतिर्यत्तेन[11] तेन वचनोपन्यासेनास्मत्स्वामिनीं विश्वास्य सुप्तायां[12] तस्यां पञ्चाश्वरथमारुह्य[13] कुत्रापि गतो देव इति ।

संतापयति निजां शिलां दिनमणि[14]र्हासयति पाथोजिनीं
　ननु हारयति जलं शशी निजशिलां भूषयति सर्वां दिशम्।
स धूर्तः परिभवत्येकगृहिणीमस्माकं तां स्वामिनी-
　मन्यां कामपि रमयति नास्ति पुरुषे विश्वासलेशश्चले ॥

१. 'तये'—ए. २. '०सिठिलि०'—आ, ऊ. ३. अतः प्राक् 'अवि अ' इति—ऊ, 'अपि अ' इति—ए. ४. 'कुटिलेण'—ए. ५. 'मुक्क'—अ, इ, 'मुक्का'—आ, ऊ, ए. ६. 'लोट्ठदि'—आ, ऊ. ७. 'देइए'—ए. ८. '०मदीआ'—अ, '०मदीया'—आ, इ. ९. '०सणिज०'—आ, '०सणिज्ज०'—इ, ऊ, ए. १०. 'करोमीत्ति'—आ. ११. 'देवग'—इ. इ पुस्तके क्वाप्यतः परस्तात् प्राकृतस्य संस्कृतच्छाया न दत्ता. १२. 'सुप्ताया देव्याः'—ए. १३. अतः पश्चात् 'अकथयित्वा' इत्यधिकम्—ए. १४ 'दिनकरो'—ए.

अपि च

गुणबद्ध इति विमुक्तो राजसुतः[1] स तया समुखरागः ।
शाखालम्बनशिथिलितगुणबन्धे तत्र[2] रोदिति वराकी ॥
सरला[3] सपक्षपाता गुणमिलिता तेन कुटिलेन ।
मुक्त[4] इषुरिव धनुषा लुठति भूमौ लक्ष्यलाभेऽपि[5]॥

.......आज्ञप्तास्मि देव्या यद्[6] राज्ञो वृत्तान्तं वृत्तिमतिका ज्ञास्यतीति सा प्रेषणीयेति तथा करोमीति ।]

प्रवेशकः ॥

(ततः प्रविशति देवी वृत्तिमतिका च ।)

देवी--(निःश्वस्य) हंजे वुत्तिमदिए !
णं जाणासि कहेहि[7] तस्स हिअअं लग्गं कहिं राइणो ?

वृत्तिमतिका--किं सोऊण करिस्ससि पणयिणो[8] ?

देवी-- मुंचेमि संभासणं ।

वृत्तिमतिका--णो संठाइ तणुम्मि दे असुगणो

देवी-- संठाउ वा जाउ वा
पोढप्पेमपरिक्खआ[9][10] हि सुहओ पाणप्पआणुस्सओ[11] ॥४॥

१. ' राजशुकः '--ए. २. ' तथा '--अ. ३. अतः प्राक् ' अपि च ' इति--ए. ४. ' मुक्ता '--आ, ए. ५. 'लक्ष० '--आ, ए. ६. ' यतो '--आ. ७. ' कहेहि '--इ. ८. ' ०णइणो '--ऊ, ए. ९. ' पोढो पेम्म०'- आ, ' पोढो प्पेम्म० '-- इ. १०. '०आहि '--अ. ११. '०णुस्सुओ'--आ.' ०णूसओ '--इ, ऊ, ' पाणापआणूसओ '--ए.

(वृत्तिमतिकां प्रति) अयि भद्रे! भवतीनामधीश्वरा केन कारणेन ससंभ्रमविनयाभिरामं[1] सलीलचलचरणझणझणितमणिमञ्जीर-रणितललामं नोपसर्पति?

वृत्तिमत्तिका—असुत्थसरीरा[2] विअ देई किं[3] पि ण चेदेदि[4]।

[अस्वस्थशरीरेव देवी किमपि न चेतयति[5]।]

राजा—(ससंभ्रमं[6] समुपसृत्यावलोक्य च) आः! किमेतत्? (तां प्रति) केन त्वं न समादृतासि[7]? महतोऽप्यस्यादधे दण्डना-

मन्यत्राच्युतभक्तिपूतहृदयादन्यत्र च ब्राह्मणात्।
ताभ्यां न प्रभवामि भामिनि[8]! यतस्तावेव सर्वप्रभू
एकत्रास्ति रमापतिः, श्रुतिगणः साङ्गोऽपरत्र स्थितः ॥९॥

(देव्युत्थायाधोमुखी तिष्ठति।)

राजा—(स्वगतम्)

आनतं वदनमेणदृशोऽस्याः
पृच्छतीव हृदयस्थितिभाजौ।
उन्मुखावुरसिजौ गुरुवृत्तौ
किं विधेयमिह[9] किं न विधेयम् ॥१०॥

(प्रकाशम्) प्राणप्रिये! शापितासि मम प्राणैर्यदि वचसा[10] न वदसि खेदकारणम्।

१. '०रामसलीलं चलच्चरण०'—आ. २. '०शरीरा'—अ. ३.'किं पि ण चेदेदि' इति वाक्यभागो नास्ति—ऊ, ए. ४.'चेढेदि'—आ. ५. 'चेष्टते'—आ. ६. '०भ्रममुप०'—आ, इ, ऊ, ए. ७. '०माहिता०'—आ. ८. 'भाविनि'—ऊ. ९. '०यमथ'—ए. १०. 'न वचसा वदसि'—अ.

देवी--(किञ्चिदुन्मुखीभूय) अण्णसंकन्ता दाणिं दे[1] एते [2]सद्दत्ति । (रोदिति ।)

[अन्यसंक्रान्ता इदानीं त एते शब्दा इति ।]

राजा--[3]मा शङ्कीः, सचिवप्रेरणया मया मृगयायै वनमगामि ।

मम वचनं प्रति संप्रति संप्रतिपत्तिर्न चेद् भवति ।
[4]रम्भोरु! स्तनशम्भोरुपरि करं किं न दापयसि? ।।११।।

[5]कोपात्कोमललोलबाहुलतिकापाशेन बद्ध्वा दृढं
कृत्वा निर्दयदन्तदंशनखरोल्लेख[6]स्तनापीडनम् ।
[7]नामापायय शोभनेऽधरसुधासारं, किमाशङ्कसे?
दासे दण्डविधिश्च मण्डनविधिः सागस्यनागस्यपि ।।१२।।

वृत्तिमतिका--[8]अअं एक्को अवराहो महाराअस्स [9]खमिदव्वो । अण्णं च [10]भणेमि । तहा [11]करिस्ससि जहा [12]सच्छंदचारी ण होई ।

[अयमेकोऽपराधो महाराजस्य क्षन्तव्यः । अन्यच्च भणामि । तथा करिष्यसि यथा [13]स्वच्छन्दचारी न भवति ।]

राजा--मम सहजवशस्य ते वशी--
करणविधिः किल सिद्धसाधनम् ।

१. पदं नास्ति--ऊ, ए. २. 'सदत्ति'--आ, 'सदा त्ति'--इ, 'सद्दा त्ति'--ए. ३. 'मा शङ्कीः' इति नास्ति--ऊ, ए. ४. अतः प्राक् 'तर्हि' इत्यधिकम्--इ. ५. अतः प्राक् 'अपि च' इति--ऊ. ६. '०खस्स्त०'--ए. ७. 'मामा०'--आ, ऊ, ए. ८. पदं नास्ति--ऊ, ए. ९. '०मिदच्चो'--आ, '०मितव्वो'--ए. १०. 'भणामि'--अ, आ, ऊ, ए. ११. 'करेहि'--ऊ, ए. १२. 'वगो होइ'--ऊ, ए. १३. 'वशो भवति'--ए.

नमति यदि भुजङ्गमः स्वयं
किमु मणिमन्त्रमहौ[1]षधिश्रमैः ॥१३॥

देवी—([2]प्रसद्य) अज्जउत्त ! मए समं [3]एँव्व विसअपरिसोहणं [4]कादव्वंत्ति ।

[आर्यपुत्र ! मया सममेव विषयपरि[5]शोधनं [6]कर्तव्यमिति ।]

राजा—[7]बाढम् । [8]तदुत्तिष्ठ । तत्तद्विषयाधिकृता रसज्ञादयो द्वारि द्वारि सुसज्जा एवास्मदागमनप्रतीक्षिणस्तिष्ठन्ति[9] ।

(सर्वे उत्तिष्ठन्ति ।)

देवी—[10]पढमं [11]दाव [12]मुक्खद्दारेण गदुअ सओअणदे[13]सो सोहणिज्जो ।

[प्रथमं तावन्मुख्यद्वारेण गत्वा सदोदनदेशः शो[14]धनीयः ।]

राजा—बाढम् ।

(प्रविश्य) **रसज्ञः**—[15]जयतु जयतु [16]देवो देवी च । अयमयं सदोदनदेशः ।

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१. '०षध०'—अ, आ, इ. २. पदं नास्ति—ऊ, ए. ३. 'एव' —आ, 'ज्जेव'—ऊ, ए. ४. 'कव्वं त्ति'—अ, 'कावं ति'—आ, इ. ५. '०सेवनं'—आ, 'शोभनं'—ए. ६. 'करोतु'—आ. ७. पदं नास्ति—ऊ. ८. वाक्यमत्र नास्ति—ए. ९. अत उत्तरं 'तदुत्तिष्ठ' इति वाक्यम्—ऊ (पुनः), ए. १०. 'भढुमं'—आ, 'पढुमं'—इ, 'पठमं'—ए. ११. पदं नास्ति—ऊ, ए. १२. 'मुकद्वारेण'—आ, 'मुक्खदुआरेण'—ऊ, ए. १३. '०देशो'—आ. १४. 'शोभनी०' —ए. १५. 'जयति जयति'— आ, इ, ऊ, ए. १६. अतः प्राक् 'स्वं' इत्यधिकम्—आ.

राजा--(विलोक्य) अहो सुभिक्षरमणीयोऽयं देशः[1] । तथा हि[2], इह

पूपाः पूरण[3]पोलिकाश्च कथिकाः शाकानि नानाविधा-
न्यन्नानि[4] स्फुटसौरभाणि मृदुलान्यच्छानि र[5]स्यानि च ।
सूपा हिङ्गुसुगन्धयो घृतदधिक्षीराणि नीराणि च
स्वादुस्वच्छसुशीतलानि सुलभास्ताम्बूलि[6]का वीटिकाः ।।१४।।

देवी--विब्भाजिदवि[7]सओ अ[8]ज्जउत्तेण अ[9]लंकरणिज्जो ।

[विभ्राजितविषय आर्यपुत्रेणा[10]लङ्करणीयः ।]

राजा—वृत्तिमतिके[11] ! खद्योताविर्मुख्योर्द्वारोः[12] पन्थानमादेशय ।

वृत्तिमतिका—एदु एदु महारावो[13] देई अ[14] ।

[एत्वेतु महाराजो देवी च ।]

(राजा देवी च परिक्रामतः ।)

(प्रविश्य) द्युमान्[15]--देव ! दृष्टिदानेनानुगृह्यतामयं देशः[16] ।

राजा--इह हि--

प्रदीपाः सौवर्णा ललितललनार[17]त्नकलिताः
प्रभासन्ते ध्वान्तं दिशि दिशि निरस्तं विदधतः ।

१. 'परमरम०'--ऊ, ए. २. 'इह हि'--ऊ, ए. ३. '०णपूलि०'--ऊ, ए. ४. '०न्यक्षाणि'- आ, इ. ५ 'रम्याणि'--इ. ६. '०म्बूलका'--ऊ. ७. '०विशओ'--आ. ८. पदं नास्ति--ऊ, ए. ९. 'सोहणिज्जो'--ऊ, ए. १०. 'शोभनीयः'—ए. ११. संबोधन-पदं नास्ति--ऊ, ए. १२. '०मुखोर्द्वा०'—आ. १३. '०राओ'--ऊ, ए. १४. 'देई अ' इति नास्ति--ऊ, ए. १५. 'द्युतिमान्'--ऊ, ए. १६. 'विभ्राज़ितदेशः'--ऊ, ए. १७. '०नाराजक०'--अ.

अमी चित्राः[1] पीतारुणधवलपालाशशितयः[2]
क्वचिन्मिश्रामिश्रत्रिगुणसदृशा भान्ति मणयः ॥१५॥

देवी——सुवासिदजणवओ[3] अणुहुवीअदु[4] देएण[5] ।
[सुवासितजनपदोऽनुभूयतां[6] देवेन ।]
(राजा[7] नलिनीनालिन्यौ द्वारे परिक्रामति ।)

(प्रविश्य) **अवधूतः**——देव ! दृश्यतामयं देशः ।

राजा——(सप्रमोदम्)[8] अविरलबहल[9]परिमललोभपरिमिलित[10]-मिलिन्दमालावलित[11]शोभ[12]कस्तूरीघनसारगन्धसारप्रभृतिसुगन्धवस्तु[13]शैल——विविधगन्धतैलसंभृताः[14] प्रायेणात्रापणाः । अपि चात्र——

व्याकोश[15]कोकनदकैरवपद्मकोष[16]-
जन्मामलः परिमलः कृतचित्ततोषः ।
वासन्तिकाबकुलजातिलवङ्गवल्ली-
मल्लीभवश्च परितः प्रसरीसरीति ॥१६॥

१. 'चित्रापी०'——अ, इ, ऊ. २. '०शसित०'——अ, इ. ३. '०जणवओ'——आ, 'सुवासिद०'——इ, 'सुवासिददेसो'——ऊ, ए. ४. '०अउ'——आ, 'पेक्खिदव्वो'——ऊ, ए. ५. पदं नास्ति——ऊ, ए. ६. 'प्रेक्षितव्यः'——ए. ७. 'राजा——नलिनीनालिन्यौ द्वारे आगच्छति ।'——ऊ, 'राजा——नलिनीनालिन्यौ द्वार आगच्छतः ।'——ए. ८. पदं नास्ति—ऊ, ए. ९. '०बहुल०'—आ. १०. '०परिमीलित०'—अ, इ, '०परिमिलिता'—ऊ. ११. '०मालवलित०'—अ, इ, '०मालाचलित०'—आ. १२. '०शोभा०'—आ. १३. '०सुगन्धशैल०'—ऊ, ए. १४. '०तैलवलिताः'——ऊ, ए. १५. 'व्याकोच०'——आ, 'व्याकोष०'——ऊ, ए. १६. '०कोश०'—इ.

देवी[1]—पंचालविसओ पेक्खणिज्जो ।

[पाञ्चालविषयः प्रेक्षणीयः ।]

(राजा[2] देव[3]पितृहृद्वारमु[4]पसर्पति !)

(प्रविश्य) **श्रुतधरः**—देव !

अयं दक्षिणपाञ्चालगामी घण्टापथः पुरः ।
इयमुत्तरपाञ्चालमेकपद्युपतिष्ठते ॥१७॥[5]

(राजा किञ्चित्[6]संदिग्ध[7] इव तिष्ठति ।)

देवी—दक्खिणपंचालो[8] अणुगण्हीअदु[9] ।

[दक्षिणपाञ्चालोऽनु[10]गृह्यताम् ।]

राजा—(प्रविश्य[11]) अहो मनोहरोऽयं देशः । यत्र[12] व्रततियुवतिविततिललितकिसलयकरतलकलितमरकतमणिमयवलयरणितमिव मधुमदमुदितसं[13]मुदितमधुकरनिकरमिलितमदकल[14]कलरवकुल[15]कल[16]कुहूकितमिदमभिमदयति रसिकजनहृदयमिति । अन्यतश्चानुभूयते[17] सम-

१. देवीवाक्यं नास्ति—ऊ, ए. २. पदं नास्ति—ऊ, ए. ३. अतः प्राक् ‘ किञ्चित्परिक्रम्य ’ इत्यधिकम्—ऊ, ए. ४. ‘ ०मपसर्पन्ति ’—ऊ, ‘ ०मुपसर्पन्ति ’—ए. ५. अत उत्तरं राज्ञो वाक्यम् “ **राजा**—देवि ! पथद्वयमुपतिष्ठते । ” इति—ए. ६. एतन्नास्ति—ए. ७. ‘ संदिहान इव ’—ऊ. ८. ‘ ०पांचालदेसो ’—ऊ, ए. ९. ‘ ०यदु ’—आ, इ, ‘ सोहणिज्जो ’—ऊ, ए. १०. ‘ शोभनीयः ’—ए. ११. पदं नास्ति —ऊ, ए. १२. (‘यत्र’) पदं नास्ति—अ. १३. ‘ ०मदमुदितमधुकर० ’ —आ, ऊ. १४. ‘ ०मदकलरव० ’—ऊ. १५. ‘ ०रवकुलकुहूकित० ’ —अ. १६. अत्र मूलपुस्तकस्था टिप्पणी ‘ शब्द ’ इति—आ. १७. अत उत्तरं ‘ मया ’ इत्यधिकम्—ऊ, ए.

विहितनागरविराग[1]भागन्तरसागरसमुदञ्चनं[2] चञ्चरीक[3]चञ्चलाक्षीणां पञ्चमरागप्रपञ्चनम्। अपि च--

क्वचिच्चित्ताकर्षी ततततघनानद्धसुषिर[4]-
प्रसूनोऽयं पूतो ध्वनिरनिभृतं संप्रसरति।
क्वचिद्वेदव्याख्या क्वचिदपि पुराणप्रपठनं
क्वचित्काव्यालापा हरति किल पाञ्चालविषयः ॥१८॥

(नेपथ्ये)[5]

जयति जयति देवः। सुखाय शुचिसमयो भवतु देवस्य।

रवितापजुषामिहाध्वगानां
विटपिच्छायमवाप्य तापशान्तिः।
सुभगः सरसीरसावगाहः
परिणामे रमणीयता दिनानाम् ॥१९॥

राजा[6]--तद् वयमपि ह्रदिनीमवगाह्य निर्वृत्ता[7] भवामः।

(इति निष्क्रान्ताः सर्वे।)

पुरञ्जनरञ्जनो नाम

द्वितीयोऽङ्कः ॥२॥

१. '०विरागिभा०'--आ, इ.　२. '०ञ्चनचञ्च०'--ए. ३. 'भ्रमरचरीक०' इ.　४. '०शुषिर०'--आ, ए, '०शुषिरं'--इ. ५. अत्र मूलपुस्तकस्था टिप्पणी--"अन्तर्जवनिका" इति--अ, आ. ६. वक्तृपदं नास्ति--ऊ.　७. मूलपाठः 'निर्वृता' इति स्यात्। 'सुखिनो'--ऊ, ए.

तृतीयोऽङ्कः

(ततः प्रविशति चरः ।)

चरः—देअणिउत्तेण[1] मए उत्तिजुत्तिविसेसेण[2] [3] परचक्कपउत्तिं अवधारिअ देअस्स णिवेदिदुं झत्ति गमणिज्जं[4] त्ति । (त्वरितं परिक्रम्य पुरो दृष्ट्वा) एस सिदपक्खो[5] णाम बम्हणो इदो आअच्छदि ततो राअउत्तंतं[6] जाणिस्सं ।

[देवनियुक्तेन मयोक्तियुक्तिविशेषेण[7] परचक्रप्रवृत्तिमवधार्य देवस्य[8] निवेदयितुं[9] झटिति गमनीयमिति[10] ।........एष सितपक्षो नाम ब्राह्मण इत आगच्छति ततो राजवृत्तान्तं ज्ञास्यामि ।]

(ततः प्रविशति सितपक्षः ।)

सितपक्षः—अहो नूतनराजवल्लभताजनितमदोन्माहेन दक्षिण-पाञ्चालसार्थवाहेन जलवाहेनोत्तरपाञ्चालवास्तव्येष्वस्मासु[11] महदौदास्य-मापादितः[12] स्वामी । यतः—

> देशे दक्षिणपाञ्चाले सानुगो[13] वलते सदा ।
> निजमुत्तरपाञ्चालं परकीयमिवोज्झति ॥१॥

१. '०निउ०'—अ, ऊ. २. 'उत्तजुत्ति०'—अ. ३. '०विशेशेण'—इ. ४. '०णिज्जं जामि त्ति'—ऊ, '०णिज्ज त्ति'—ए. ५. 'सितवक्खो'—ए. ६. '०वुत्तंतं'—ऊ, ए. ७. '०क्तयुक्ति०'—अ. ८. 'देवाय'—ए. ९. '०वेदितुं'—अ, आ. १०. 'गन्तव्यम्'—ए. ११. अत्र मूलपुस्तकस्था टिप्पणी 'अविवेकेन' इति—आ १२. '०दितं'—आ. १३. '०नुगे'—इ.

मयापि[1] प्रभुमुपसर्पितुमवसरो न लभ्यते। यतः—

प्रियायाः प्रत्यक्षे स्मरमसृणलीलापरवशो
दृशोन्नद्धः[2] क्रीडामृग इव विनोदं रचयति।
अनध्यक्षे चास्याः कतिपयहितैरेष सहितो
वने पञ्चप्रस्थे विहरति विमुग्धो मृगयया ॥२॥

(सचिन्तम[3])

अविज्ञाताभिख्यं प्रभुमुपकृतिव्यापृतिपरं[4]
सखायं प्रेयांसं स्मरति न महायोगिनमसौ[5]।
ऋते[6] तं स्वालोके[7] विहरतु च लोके कथमयं
प्रकाशं कः कर्तुं प्रभवति विना मित्रमपरः ॥३॥

चरः—(उपसृत्य) अज्ज! पणमामि[9]।

[आर्य! प्रणमामि।]

सितपक्षः—(विलोक्य[10]) सौम्य सुलक्षण! चिरं जीव[11]। क्व प्रस्थितोऽसि?

चरः—किं पि अच्चाहिदं[12] राजकज्जं आवदिदं[13] तं महाराअस्स णिवेदिदुं।

[किमप्यत्याहितं राजकार्यमापतितं तन्महाराजस्य[14] निवेदयितुम्[15]।]

१. 'मया तु'—ऊ. २. 'दृशानद्धः'—ऊ, ए. ३. 'सविषादम्'—ऊ, ए. ४. '०व्यावृति०'—आ. ५. 'न मनसि कदापि स्मरति सः'—ऊ, ए. ६. 'विना'—ऊ, ए. ७. अत्र मूलपुस्तकस्था टिप्पणी 'स्वप्रकाशे' इति—अ, आ. ८. '०रति'—आ. ९. 'प्पण०'—आ. १०. '०लोक्यैनम्'—आ, पदं नास्ति—ऊ. ११. 'चिरञ्जीवी क्व'—अ. १२. '०हितं'—अ, आ, इ. १३. 'आपदि०'—ए. १४. '०राजाय'—ए. १५. '०वेदितुम्'—अ. अत उत्तरं मूलपुस्तकस्था टिप्पणी 'प्रस्थितोऽस्मीति शेषः ॥' इति—अ, आ.

सितपक्षः—महाराजस्य किमत्याहितं कार्यम्? न चेदप्रकाश्यं तदावद्यताम् ।

चरः—राअहिदेसिणो[1] दे किं णाम गोवणिज्जं? ता णिवेदेमि। चंडवेओ[2] णाम चंडबलो गंधव्वराओ सिदासिदरूएण विसाधिअसत्त-[3] सदगंधव्वसेण्णेण देअस्स णअरं[4] उअरुंधिदुं[5] आअछदि ।

[राजहितैषिणस्ते किं नाम गोपनीयम्? तन्निवेदयामि। चण्डवेगो नाम चण्डबलो गन्धर्वराजः सितासितरूपेण विंशत्यधिक-[6] सप्तशतगन्धर्वसैन्येन देवस्य नगरमुपरोद्धुमागच्छति ।]

सितपक्षः—अहो महत्कष्टम्! यतो मन्देहा[7] ईवामन्देहा[8] अक्षयदेहाश्च ते गन्धर्वाः ।

चरः—अण्णं च । कालकण्णआ जरा णाम कावि[9] रक्खसी[10] अहीआ[11] हुविअ उअहोअणिमित्तं देअलोअं गदा । रक्खसित्ति[12] देएहिं दुरुदो[13] धिक्किदा माणुसलोए अप्पणो[14] रमणं अण्णेसंदी[15] मग्गे णारअ-[16] महेसिं अब्भत्थिदवदी[17] ।

१. 'राजहिदे०'—ए. २. 'चंडबलो चंडवेओ णाम'—ऊ, ए. ३. 'वीसाधिअ०'—ऊ, ए. ४. 'णारं'—आ, इ. ५. '०रुंधिदुं'—अ, '०रुंधिउं'—इ. ६. 'विंशाधि०'—ए. ७. अत्र मूलपुस्तकस्था टिप्पणी "अमन्दा ईहा येषां ते अमन्देहाः असुरा इव" इति—आ. ८. 'इव मन्देहा'—आ, 'इवामन्ददेहा'—ऊ. ९. 'कावि' इति नास्ति—ऊ, ए. १०. '०सि'—आ, इ. ११. 'अहिआ'—इ. १२. '०सीति'—ए. १३. 'दूरदो'—ऊ, ए. १४. 'अत्तणो'—ऊ. १५. '०संती'—आ, ऊ, ए, '०संति'—इ. १६. 'णारम०'—आ, 'णारअं महेसिं'—ऊ. १७. '०वदि'—आ, इ.

[अन्यच्च । कालकन्यका[1] जरा नाम कापि राक्षसी अभीका[2] भूत्वोपभोगनिमित्तं देवलोकं गता । राक्षसीति देवैर्दूरतो धिक्कृता मानुषलोक[3] आत्मनो रमणमन्वेषयन्ती मार्गे नारदमहर्षिमभ्यर्थितवती ।]

सितपक्षः—अहो दुर्विदग्धायाः कामावेशः । ततस्ततः ?

चरः—तदो देण[4] अहं अइंचणो अणिएदो ण दे जोग्गो वरो कुलसील[5]धणेहिं, भअणामो जवणेसरो[6] उइदो त्ति कहंकहं[7] पि पदारिअ विसज्जिदा तं आअदवदी ।

[ततस्तेनाहमकिञ्चनोऽनिकेतो न ते योग्यो वरः कुलशील-धनैः, भयनामा यवनेश्वर उचित[8] इति कथंकथम[9]पि प्रतार्य विसर्जिता तमागतवती ।]

सितपक्षः—ततस्ततः ?

चरः—तदो देण [10]बहिणिअ त्ति भणिदा विवण्णवअणा[11] अप्पणो अहिप्पाअं णिवेदिदवदी ।

[ततस्तेन भगिनीति भणिता विवर्णवदनात्मनोऽभिप्रायं निवेदितवती ।]

सितपक्षः—ततस्ततः ?

चरः—तदो देण लिहिदं[12]स्स उअरि को वि णं[13] प्पहु त्ति भणिअ अकल्लाणरुअं[14] त्ति जाणिअ ण को वि तुमं वरिस्सदि[15] ता अलक्खिदगदी[16]

१. '०कन्या '—आ, २. ' अभीता '—ए. ३. ' मनुष्यलो० ' —आ. ४. ' तेण '—ऊ. ५. ' ०सिल० '—इ. ६. ' जअणे० '—इ. ७. ' कहंकहिं पि '—अ, आ. ८. ' उदित '—ए. ९. ' ०कथमिव '—ए. १०. ' वहि० '—अ, आ, ऊ, ' ०णित्ति० '—ए. ११. ' ०वाणा '—आ. १२. '०हित०'—ए. १३. 'न'—इ. १४. '०रूअ०'—ए. १५. 'वरेदि' — ऊ, ए. १६. ' आल०'—अ, '०गदि '—आ, ऊ, ए, '०गति '—इ.

जेअ[1] इमं मच्चलोअं बलामोडिएण उपभुंजिहिसि[2], एदे अ[3] मह[4] जवणा[5] तुह सहाआ[6], पज्जारो[7] णाम भादा अहं च तुह अणुयायि[8] जादेम्हि[9] त्ति आसासिअ[10] सा पत्थाविदा ।

[ततस्तेन लिखितस्योपरि कोऽपि न प्रभुरिति भणित्वा अकल्याणरूपेति ज्ञात्वा न कोऽपि त्वां वरिष्यति[11] तदलक्षितगतिरेवेमं मर्त्यलोकं बलात्कारेणोपभोक्ष्यसे[12], एते च मम[13] यवनास्तव सहायाः, प्रज्वारो नाम भ्राताहं च तवानुयायी जातोऽस्मीत्याश्वास्य सा प्रस्थापिता ।]

सितपक्षः—ततस्ततः ?

चरः—तदो मग्गे चंडवेएण सहँ[14] विआरिअ एक्कदो देण एक्कदो तए सबलाए देअस्स[15] पुरं पविसीअ[16] सछंदविहारो करणिज्जो[17] त्ति ।

[ततो मार्गे चण्डवेगेन सह विचार्य, एकतस्तेनैकतस्तया सबलय देवस्य पुरं प्रविश्य स्वच्छन्दविहारः करणीय इति ।]

सितपक्षः—अयमपरो गण्डस्योपरि पिटिकोद्भेदः । दुर्निवार-प्रसरा चेयं राक्षसी, यस्याः—

१. 'ज्जेअ'—आ, इ, ऊ, 'ज्जेव'—ए. २. '०भुजि०'—इ, 'उअभुंजहिसि'—ऊ, 'उअभुंजअसि'—ए. ३. पदं नास्ति—ऊ, ए. ४. 'मम'—ए. ५. 'जअणा'—इ. ६. '०हारा'—ए. ७. 'पिज्जा०'—आ. ८. 'अणुजाई'—ऊ, 'अणुआई'—ए. ९. 'याद०'—आ, इ, '०दम्ह'—ए. १०. पदद्वयं नास्ति—ऊ, ए. ११. 'वृणुते'—ए. १२. '०सि'—ए. १३. 'महायवना०'—आ. १४. पदं नास्ति—ऊ, ए. १५. 'देव०'—अ, ए. १६. '०सिअ'—इ, ऊ, ए. १७. '०णिज्ज'—ऊ, '०णीज्जो'—ए.

पाणिभ्यां परितः प्रपीडय निभृतं निश्चोत्य[1] निश्चोत्य[2] च
स्वच्छन्दं फलवज्जगन्ति रभसादास्वादयन्त्या अपि ।
अब्धिं कुम्भभुवो यथा हुतभुजः[3] काष्ठौघमिद्धं[4] यथा
सत्सूक्तानि यथा श्रुतेः[5] सुमनसां नासीदलम्प्रत्ययः[6] ॥४॥

चरः—भअवं ! अवि[7] अत्थि को[8] वि एत्थ[9] उआओ[10] ?
[भगवन् ! अप्यस्ति कोऽप्यत्रोपायः ?]

सितपक्षः--अस्ति ।

चरः—तं[11] पआसेहि ।
[तत् प्रकाशय ।]

सितपक्षः--अस्ति चास्य राज्ञः[12] सहजसुहृदविज्ञातलक्षणो महाप्रभावो[13] गोस्वामी ।

प्रियायास्मै सख्येऽर्पयति यदि कोशं[14] स सकलं[15]
समस्तास्ता गाश्च प्रबलयवनत्रासचकिताः[16]
स योगी[17] तां भूतिं सपदि[18] सुहृदे दास्यति[19] यया
न तस्या राक्षस्या न यवनपिशाचादपि भयम् ॥५॥

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१. 'निश्चोष्य'—आ. २. 'निश्चित्य'--अ, 'निश्चोष्य'--आ. ३. 'हुत॰'--अ. ४. '॰मिद्धो'--इ. ५. 'श्रुते'--अ, आ, ए, '॰श्नुते'--इ. ६. '॰दयं'--अ, 'किं स्याद॰'—आ. ७. पदं नास्ति—ए. ८. 'कोपि'—ए. ९. 'एत्थं'—आ, 'अत्थ'—ए. १०. 'उवाओ'—ऊ, ए. ११. पदं नास्ति—ऊ, ए. १२. 'राज्ञे'—आ. १३. 'गोस्वामी महाप्रभावः'—ऊ. १४. '॰षं'—आ, ऊ, ए. १५. 'समुदितं'—ऊ, ए. १६. '॰त्रासविकलाः'—ऊ, '॰विकलः'—ए. १७. '॰गीनां'—इ. १८. 'स यदि'—इ. १९. 'यास्यति'—इ.

अपि च

पत्रं च पुष्पं च फलं जलं च
भक्तिप्रदत्तं बहु मन्यते सः ।
सर्वा[1]र्थपूर्णस्य धनाद्यपेक्षा
[2]न तस्य काचित् स्वसुखानुभूतेः ॥६॥

चरः--[3]जइ [4]ईरिसो अस्स [5]सहा अत्थि ता कदा वि कुदो ण संभावेदि ?

[यदीदृशोऽ[6]स्य सखास्ति तत्कदापि कुतो न संभावयति ?]

सितपक्षः--स्त्रीपारवश्यात् ।

प्राणेभ्योऽपि प्रियतमाद्दारयन्ति सुहृज्जनात् ।
यतस्ततो धार[7]यन्ति ' दार ' शब्दमिह स्त्रियः ॥७॥

[8]अपूर्वमस्य स्त्रीपारवश्यम् । [9]तथा [9]हि—

पिबन्त्यां कान्तायां पिबति रसयन्त्यां रसयति
स्वप[10]न्त्यामे[11]तस्यां स्वपिति निगदन्त्यां निगदति ।
[12]विषीदन्त्यां सीदत्यहह विलसन्त्यां विलसति
प्रहृष्यन्त्यां हर्षं वहति [13]विहसन्त्यां विहसति ॥८॥

१. ' ०र्थसिद्धस्य '—ऊ. २. ' न काचिदस्ति स्व० '—ए.
३. 'जई'—आ, इ. ४. ' इरि० '—आ, इ. ५. ' सहाओ '—ऊ.
६. ' तस्य'—आ. ७. '०यति '—इ. ८. इदं वाक्यं नास्ति—ऊ, ए.
९. पदद्वयं नास्ति—ऊ, ए. १०. ' ०पत्यामे० '—अ. ११. ' तस्यां तु ' —ऊ. १२. तृतीयचतुर्थचरणयोः क्रमव्यत्यासो दृश्यते—ऊ.
१३. ' च हस० '—ऊ.

चरः—ता[1] तुमं अणुसंधा[2]वेहि णं[3] ।

[तत्त्वमनुसंधापयैनम् ।]

सितपक्षः—यद्यपि—

हितोपदेशो मम न प्रवेशं[4]
तन्मानसे लप्स्यत इत्यवैमि ।
दोषागमापादितकोष[5]बन्धे
करः सुधाभास इवारविन्दे ॥९॥

तथापि समये मया निवेदनीयः[6] स्वामी ।

चरः—[7]कहिं[8] दाणिं देओ हुविस्सदि ?

[कुत्रेदानीं देवो भविष्यति ?]

सितपक्षः—[9]ह्रदिनीमवगाह्य निर्वृतो[10] देव्या सर्वतोमुखेन सेनापतिना च सममन्तःपुरद्वारवेदिकायां तिष्ठति ।

(इति निष्क्रान्तौ[11] ।)

विष्कम्भकः ॥

१. पदं नास्ति—ऊ, ए. २. '०धावहि'—अ, इ. ३. पदं नास्ति—ऊ, ए. ४. '०वेशो'—ए. ५. '०कोश०'—इ. ६. '०नीयो वेदनीयः स्वामी—आ. ७. अतः पूर्वं 'महाराअस्स इमं वुत्तंतं णिवेदेमि।' इति वाक्यमधिकम्—ऊ, ए. ८. 'कहं'—ए. ९. अतः प्राक् 'इदानीमेव' इत्यधिकम्—ऊ, ए. १०. 'निर्वृत्तो'—आ, 'निवृत्तो'—ए. ११. पदं नास्ति—ए.

(ततः प्रविशति राजा, देवी[1], सेनापतिश्च ।)

राजा—(सोपहासम्) अहो अनात्मवेदिभिर्गन्धर्वैर्यवनैश्च मत्पुरमभियोक्तुमुद्योगः क्रियते । आः[2] ! का शक्तिरेतेषां पुरच्छायाम्[3]-मप्याक्रमितुम्[4] ? यतः—

सर्वत्रावलते[5] प्रजागरपुरीपालोऽनुपालोकितो[6]
मत्संभावितसर्वतोमुखचमूनाथेन संभाविताः ।
द्वारि द्वारि महोद्भटाः श्रुतधराभिख्योऽवधूतो द्युमा-
निल्याद्याः सुभटाश्चरन्ति विकटाटोपैर्बलैरन्विताः ॥ १० ॥

सेनापतिः[7]—देव ! सुभटानामुत्तेजनाय[8] मयापि[9] गम्यते ।

राजा—समीचीनमभिहितम्[10] ।

(सेनापतिः[11] प्रणम्य निष्क्रान्तः ।)

(नेपथ्ये)

त्वङ्गत्[12]तुङ्गतरङ्ग[13]रिङ्गणकला रङ्ग[14]प्रसङ्गस्फुरा[15]
अञ्चत्कुन्तलतो[16]पदर्शितनभःकासारनीलोत्पलाः ।

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१. अत उत्तरं 'च' इत्यधिकम्—ए. २. पदं नास्ति—ऊ, ए. ३. '०च्छायम०'—ए. ४. एतावानेव नाटकभागः इ पुस्तके लिखितः, अत्रैव च तद्विरमति. ५. '०र्वत्रोद्वल०'—ऊ. ६. 'नृपा०'—अ, आ, '०लोनुपा०'—ए, 'नृपालोचितो'—ऊ. ७. 'सेनानी'—ए . अत्र मूलपुस्तकस्था टिप्पणी 'मनः' इति—अ. ८. 'स्वभ०'—ए. ९. 'अपि' इति नास्ति—ऊ, ए. १०. 'अभिहितम्' इति नास्ति—ऊ, ए. ११. 'सेनानीः'—ए. १२. अत्र मूलपुस्तकस्था टिप्पणी 'त्वगि दीप्तौ' इति—अ, आ. १३. '०तुरङ्ग०'—आ, ऊ, ए. १४. अत्र मूलपुस्तकस्था टिप्पणी 'उल्लासविशेषः' इति—अ, आ; '०रङ्ग०'—ए. १५. '०स्फुरोदञ्च०'—ऊ, '०स्फुरन्मुञ्च०'—ए. १६. '०लताप०'—ए.

[1]गान्धर्वा असिताः सिताः समबला आक्रम्य पर्यायतो
　　मृद्नन्ति प्रसभं पुरञ्जननृपस्येदं पुरं सैनिकाः ॥११॥

राजा—आः ! किमेवमुच्यते मूर्खाः ?

(पुनर्नेपथ्ये)

धारावाहि[2]शरान्धकारविकिरैरेतैः शतैः सप्तभि-
　　र्विंशत्यभ्यधिकैः प्रचण्डचरितैस्तैश्चण्डवेगानुगैः ।
संग्रामं प्रकरोति पञ्चवदनो राज्ञः पुरं पालय-
　　न्नेकोऽयं बहुधा प्रजागरमहावीरो रणोज्जागरः ॥१२॥

राजा—[3]देवि ! [4]श्रूयतां त्वदीयमहावीरस्य महोदारमोजायितम् ।

देवी—सुदं, किंतु ताए रक्खसीए संक[5]दी मे हि[6]अअं ।
　　[श्रुतं, किं तु तस्या राक्षस्याः शङ्कते मे हृदयम् ।]

राजा—का शङ्का तस्या वराक्याः ?

(पुनर्नेपथ्ये)

[7]अज्ञातोत्पतना प्रजागरमहागन्धर्वसेनासमा-
　　रम्भे सत्यनिवारितं कलयति श्वेतां पताकां निजाम् ।
उच्चैर्मूर्ध्नि पुरस्य कालतनया नीलां पताकां स्थिता-
　　मुत्तार्याम्बुधरावलीमिव वियत्यच्छां शरच्चन्द्रिकाम् ॥१३॥

[8]अपि च

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१. 'गन्धर्वा'—अ, ऊ.　२. '०सरा०'—आ.　३. अतः पूर्वं 'महर्षम्' इत्यधिकम्—ऊ.　४. 'श्रुय०'—आ, ए.　५. '०कदि'—ऊ, '०केदि'—ए.　६. 'हीअं'—आ.　७. '०ज्ञानोत्प०'—ऊ, 'आज्ञातोत्पयना'— ए.　८. पदद्वयं नास्ति—ए.

नगरशिरसि दृष्ट्वा वैजयन्तीं स्वकीयां
समधिगतबलानां यावनीनां चमूनाम् ।
विकलितपरिखा[1]णां गोपुरे तोरणे वा
प्रसरति गतशङ्कं सर्वतः संप्रचारः ॥१४॥

राजा--(सशङ्कमात्मगतम्) अन्तःपुरमात्रशरणः संवृ[2]त्तोऽस्मि। ([3]सचिन्तम्)

पञ्चप्रस्थवने यथेष्टमृगयाकौतूहलं दूरतो
दूरे तद्ध्रदिनीविगाहनसुखं रुद्धे परैर्मे पुरे।
चिन्तासंततिलुप्तमानसधृतेरन्तःपुरेऽपि प्रिया—
संभाषापरिहासकेलिकलिका दूरे परास्ताधुना ॥१५॥

देवी—(स्वगतम्) मा[4]आविणीए तए कामिणीए गुत्तं उअ[5]हुत्तो वि[6]अ अज्जउत्तो, [7]यदो से [8]ओणिद्दं दो[9]ब्बल्लं चिंता अलसत्तणं दीहणि[10]स्ससिअं च [11]लक्खीअदि । [12]अदो [13]वरं अग्गेसु मंदाअरो हुविस्सदि त्ति ।

(इति राजानमपृष्ट्वा निष्क्रान्ता । राजा तूष्णीमास्ते ।)

[मायाविन्या तया कामिन्या गुप्तमुपभुक्त इवार्यपुत्रो, यतोऽस्यौन्निद्र्यं दौर्बल्यं चिन्तालसत्वं दीर्घनिः[14]श्वसितं च लक्ष्यते। अतः परमस्मासु मन्दादरो भविष्यतीति ।]

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१. '०खाणं'—ए. २. '०वृत्तो०'--आ. ३. पदं नास्ति—ऊ, ए. ४. 'मायावि०'--ए. ५. 'उहहु०'—आ. ६. 'अ'—आ, पदं नास्ति—ऊ, ए. ७. 'जदो'—ऊ, ए. ८. 'ओण्णिद्धं'--ए. ९. 'दोव्वल्लं'—आ, ऊ. १०. '०हणीस०'—आ, ऊ, ए. ११. 'दीसइ.'--ऊ, ए. १२. इदं वाक्यं नास्ति--ऊ, ए. १३. 'अबरं'—आ. १४. '०निश्व०'—आ, ए.

(प्रविश्य) **सितपक्षः**—(स्वगतम्)

शबलीकृतमानसः प्रिया-
नवलीलाकलनादिवैकृतैः ।
अवलीढपराक्रमः परै-
र[1]बलीभावमयं समागतः ॥१६॥

तन्[2]मदुक्तमिदानीमपि स्वीकुर्वीत? स्वीकरोतु वा न स्वीकरोतु वा । आपत्[3]कालेऽनादृतेनापि हितैषिणा हितं श्रावणीय[4]ः स्वामी । (इत्युपसृत्य) देव!

आक्रान्तमेव बलिभिः सकलं पुरं ते
स्थानाद् द्विजाः प्रचलित[5]ा निजवृत्तिहीनाः ।
लेख[6]ा करस्य विषय[7]ाकरणस्य लुप्त[8]ा
गुप्ताः क्वचित्क्वचिदपि प्रचरन्ति पौराः ॥१७॥

तत् सुहृद्बलमवल[9]म्ब्य विपदमेतामुत्तरीतुं प्रभविष्यति देवः ।

राजा—कस्तादृशः सुहृद्यो मामुद्धरेत्? सुहृदेका प्राणप्रिया, सा च स्वभावादबला भीरुश्च । विशेषतश्चाद्य चिन्ताश[10]बला ।

सितपक्षः—नैक्षथाः सहचरं पुर[11]ःस्थितं
योगिनं बहुलपक्षसंभवे ।
चित्रमत्र सितपक्षचन्द्रिका-
चाकचिक्यवलनेऽपि नेक्षसे[12] ॥१८॥

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१. '०रवली०'—आ, ऊ. २. 'तदु०'—ऊ. ३. '०त्काल अना०'—ए. ४. '०णीयं'—आ. ५. '०ताश्च निवृत्ति०'—ए. ६. '०खाक०'—ए. ७. '०याः कर०'—ऊ, ए. ८. '०प्ताः'—ए. ९. '०वलोक्य'—ऊ. १०. '०सब०'—आ. ११. '०रस्थि०'—अ, आ. १२. 'नेक्ष्यसे'—अ, आ.

सख्या[1] कारुणिकेन येन विभुना दत्तं पुरं प्रेयसा
सर्वार्थक्षम[2]मेतदत्र करणप्रौढिः प्रसादीकृता ।
तन्नामाप्यविजानतः परगुणव्यासङ्गमूढात्मनः
सेयं युज्यत एव ते परिणतिः, सौख्यं कृतघ्ने कुतः ? ॥१९॥

राजा—पुरदायिनी प्राणेश्वरी[3] मे वल्लभा । तथा[4]प्यहं परित्यक्तः । (आकाशे)[5] हा प्रिये ! परिष्वज[6]स्व माम् ।

सितपक्षः—अद्यापि स एवास्य व्यामोहः ।

तत्तद्दुर्जनसङ्गदूषितहृदे भूमीभुजे शोचते
नैतन्मद्वचनं सुधामृतरसप्रस्यन्द[7]नं रोचते ।
जिह्वा यस्य दृढं गता रसिकतामम्लेषु तिक्तेषु वा
न द्वित्रान् दिवसानसावतिरसां द्राक्षामपि श्लाघते[8] ॥२०॥

भक्ताय[9] नित्यं परिशीलिताय
द्रुह्यत्यकस्मादपि यो हिताय ।
नव्यं जनं कामयते[10]ऽतिवामं
त्याज्यः स रोगीव नृपो[11] निकामम् ॥२१॥

तदे[12]यमिदानीमसमाधेयो मया ।

गोस्वामिना केवल[13]मुद्यतासौ
मित्रेण गौः[14] कामदुहः[15] प्रचारैः ।

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१. अतः प्राक् 'अपि च' इत्यधिकम्—ऊ. २. '०र्थे क्ष०'—आ. ३. 'मे प्राणेश्वरी'—ऊ. ४. '०याद्याहं'—आ. ५. पदं नास्ति—ऊ, ए. ६. '०ष्वज स्वामी'—आ. ७. '०स्यन्दिनं'—ऊ. ८. 'श्लाघते'—ए. ९. अतः प्राक् 'अपि च' इत्यधिकम्—ऊ. १०. '०ति नाम'—आ, '०तिकामं'—ए. ११. 'नरो'—ऊ. १२. इदं वाक्यं नास्ति—ऊ, ए. १३. 'प्राक् समुदेष्यतासौ'—ऊ, ए. १४. 'गोः'—आ, ऊ, ए. १५. '०दुंघः'—अ, '०दुघ०'—आ.

संकोचशीलो निर्जबन्धुपद्म[1]
आमोदनीयः प्रतिबोधनीयः ॥२२॥

([2]राजानं प्रति) स्वस्त्यस्तु ते[2]। (इति निष्क्रान्तः।)

(नेपथ्ये)

आः पुरञ्जन! क्व गच्छसि?

प्रज्वारो यस्य सहजो भगिनी कालकन्यका।
भयं[3] मां न विजानासि यवनेशमुपस्थितम्? ॥२३॥

[4](अन्यतो नेपथ्ये)

महाहवे विनिकृतास्त्वया ये वीरमानिनः।
प्रज्वारेण सहायान्ति ते त्वां प्रतिचिकीर्षवः ॥२४॥

राजा—(सचकितं दिशोऽवलोक्य[5]) [6]किं करोमि? क्व गच्छामि? सर्वतो[7] निरुद्धोऽस्मि[8] शत्रुभिः। (विचार्य[9]) स्वपदलाभाय पुरान्तरमन्वेषणीयम्[10]।

(इति निष्क्रान्ताः सर्वे।)

पुरञ्जनपुरगञ्जनो[11] नाम
तृतीयोऽङ्कः ॥३॥

१. 'निशि बन्धु०'—आ, ऊ, 'निशि बद्ध०'—ए. २. 'राजानं···ते' इत्यंशो नास्ति—ऊ, ए. ३. 'नाम'—आ. ४. 'अन्यतो···प्रतिचिकीर्षवः ॥' इत्यंशो नास्ति—ऊ, ए. ५. 'विलो०'—आ. ६. 'किं···शत्रुभिः।' इत्यस्य स्थाने 'आः! सर्वमाक्रान्तं शत्रुभिः।' इति—ऊ, ए. ७. पदं नास्ति—आ. ८. 'संनि०'—आ. ९. पदं नास्ति—ऊ, ए. १०. '०षयामि'—आ, ऊ, ए. ११. 'ञ्जनगञ्ज०'—ऊ, ए.

चतुर्थोऽङ्कः ॥

(नेपथ्ये)

हित्वा स्वात्मपुरं पुरञ्जननृपोऽसङ्गे तुरङ्गे[1] स्थितः
सुद्युम्नो[2]ऽनुसरन्[3]मृगा[4]निह पुरो मायावनासेवनात् ।
स्त्रीभावेन विदर्भभूमिषु चरन् राजात्मजातं वरं
संप्रापन्मलयध्वजं बुधमहो दैवी विचित्रा गतिः ॥१॥

(ततः प्रविशत्यविज्ञातलक्षणः ।)

अविज्ञातलक्षणः—प्रभोर्दयानिधानस्य सखा मम पुरञ्जनः ।
एतादृशीं दशां प्राप्तः कर्मणो गतिरीदृशी ॥२॥

साम्राज्यं स्वपदे विहाय विगतातङ्कोऽतिलौल्याच्चल-
न्नेषे[5] प्राप्तपुरस्थितिर्निगदितो राजेति राज्ञीति च ।
षड्वेदी[6] भवितुं गतस्य हि परं देशं चतुर्वेदिन-
स्तत्रत्यैर्विहितै[7]र्द्विवेदिपदवीमापादितस्योपमाम् ॥३॥

(सा[8]नुकम्पम्) यज्जातं तज्जातम् । स्थिते[9] गतिश्चिन्तनीयेत्यस्य स्वरूपलाभाय मयोपायो रचनीयः । यतो योग्यस्यो[10]परि सर्वो भारः ।

१. अत्र मूलपुस्तकस्था टिप्पणी 'मनोवासनारूपे' इति--आ. २. 'सद्यु०'--आ. ३. 'ऽन्वसर०'—ऊ. ४. अत्र मूलपुस्तकस्था टिप्पणी 'विषयान्' इति--आ. ५. '०न्दोषप्राप्त०'--आ, '०न्धत्ते नव्यपुर०'--ऊ, '०न्धव्याधव्यपुर०'—ए. ६. '०दीभवितुं'—ए. ७. '०र्वहति द्वि०'—आ, '०र्मनुजैर्द्वि०'—ऊ, ए. ८. पदं नास्ति—ऊ, ए. ९. 'स्थिते.....त्यस्य' इत्यस्य स्थाने 'अतः परमस्य' इति--ऊ, ए. १०. 'उपरि' इति पदं नास्ति--ऊ, ए.

अविज्ञातो योगी पुरि सममनेनापि विचरा-
म्यहो ज्ञातः सख्या न मम परमः कोऽपि महिमा ।
इदानीं गोपुच्छग्रहणकलया दुस्तरतरां
स्रवन्तीं[1] संतीर्या[2]कलयतु स यावानहमिति ॥४॥

तत्[3] कलिराजगृहे निरुद्धाया नवलक्षणायाः कामधेनोः स्वच्छन्द-प्रचाराय नियुक्तो विलक्षणः कथं चिरयति ?

(प्रविश्य) **विलक्षणः**[4]—देव ! एष ते चिरकिङ्करो विलक्षणः प्रणमति ।

अविज्ञातलक्षणः—वत्स ! अभिलषितसिद्धिमाप्नुहि । अपि मोचिता नवलक्षणा ?

विलक्षणः—अथ[5] किम् ।

अविज्ञातलक्षणः—कथम् ?

विलक्षणः—स्वामिन् ! सभायामासीनं सपरिवारं कलिराज-मासाद्य तदुत्तेजनाय मया[6] सत्ययुगमहिमा[7] वर्णयितुमुपक्रान्तः ।

अविज्ञातलक्षणः—ततस्ततः ?

विलक्षणः—ततस्तेन किञ्चिद्विहस्य[8]—

"स्वामी येन स नाम[9] वामनपदं प्राप्य वैरोचनि-
द्वारे तामनुभावितोऽतिविषमां संप्रार्थनादुर्दशाम् ।

१. 'स्त्रव०'—ए. २. अत्र 'र्या' इति वर्णानधिगमे स्थानं रिक्तं विहितम्—ऊ. ३. पदं नास्ति—ऊ, ए. ४. अत्र मूलपुस्तकस्था टिप्पणी 'वदतीति शेषः' इति—अ, आ. ५. अत्र मूलपुस्तकस्था टिप्पणी 'स्वीकारे' इति—अ, आ. ६. पदं नास्ति—ए. ७. '०महिमानं'—ए. ८. अत्र मूलपुस्तकस्था टिप्पणी "'इति भणितम्' इत्यनेनान्वयः" इति—आ. ९. 'सनामवामन०'—ए; अत्र मूलपुस्तकस्था टिप्पणी 'संभावनायाम्' इति—अ, आ.

बह्वायैस्य[1] बहून्यहानि तपसः सिद्धिश्च यस्मिन्नृणां
सत्यं सत्यमिति ब्रवीषि तमहो[2] पुण्यैर्यशो[3] लभ्यते ॥५॥

अथ वा, अपारमार्थिकदृष्टिरेवायं[4] जनः ।

अन्तर्हन्त पदं निधाय पशुनाप्याक्रान्तमिन्दोरसौ
क्षीणो येन विवर्धितो[5] न सहते मित्रस्य तस्योदयम् ।
दूरोदञ्चितचन्द्रिकाचयचमत्कारप्रसक्तात्मना
लोकेनास्य मुधा कलानिधिरिति व्यक्ताभिधा[6] स्वीकृता ॥६॥

बाल्ये रासविलासलालसलसद्गोपालिकालालित-
स्तारुण्ये पुरि राजराजपदभाग्भूपालकन्यावृतः[7] ।
स्निग्धश्यामलपद्मदामसुभगः[8] शृङ्गारमूर्तिः प्रभुः
सर्वेषां हृदयङ्गमः स्ववपुषाविर्भूय मय्याबभौ ॥७॥

अपि च

अहो ! अहोभिर्बहुभिर्यदाप्यते
समाधियज्ञार्चनकर्मभिः फलम् ।
अवाप्यते तन्मयि सर्वमानवै-
र्मुकुन्दनामक्षणमात्रकीर्तनात् ॥८॥

सोऽहं कलिः कलिरित्यभिधेये[9] तस्यै[10] सत्यं सत्यमिति प्रतिष्ठा दीयते ! अस्ति चास्मद्गृहे नवलक्षणा नाम[11] कापि कामगवी यस्याः

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१. '०यास्य '--ऊ; अत्र मूलपुस्तकस्था टिप्पणी 'यत्नं कृत्वा ' इति--आ. २. 'तदहो '--ए. ३. 'भाग्यै० '--आ, ऊ, ए. ४. 'अपर० '--ऊ. ५. '०वर्धते '--ए. ६. '०भिदा '--ऊ. ७. '०रतः '--आ. ८. 'स्निग्धः '--आ. ९. '०भिधीये '--ऊ, ए. १०. अत उत्तरं 'च ' इत्यधिकम्--ऊ, ए. ११. अत उत्तरं 'गोस्वामिप्रसादीकृता ' इत्यधिकम्--ऊ, ए.

कामपि कलां कोऽपि कुत्रापि कदापि न लब्धुमर्हति।" इति भणितम्।

अविज्ञातलक्षणः—अहो वचनोपन्यासचातुरी!

[1]रक्ताक्षो मलिनः पिको मधुरया वाचा परं श्लाघ्यते
ऽमेध्याशी कटुभाषणोऽपि [2]शकुनाख्यानेन काकोऽर्च्यते।
[3]सुश्लाघ्यो नवलक्षणाप्रणयनादत्यन्तदुष्टो ऽप्यसा-
वेकः को ऽपि गुणो विलक्षणतरः स्यात्सर्वदोषापहः॥९॥

ततस्ततः?

विलक्षणः—ततो मयोक्तम्—यद्येवं तत् किमिति सा न प्रकाश्यते? कथमननुभूय गु[4]णमगुणं वा जानाति जनता?

अविज्ञातलक्षणः—साधु! साधु! ततस्ततः?

विलक्षणः—ततस्तेन दुर्यशोमलिनमात्मानमुज्ज्वलयिष्यता "देव! नेयं मोक्तव्या, शितशृङ्गतया सर्वानस्मान् भवन्तं चाप्यभिभविष्यति।" इति स्वानुचरैर्निवार्यमाणेनापि प्राणेभ्योऽपि प्रतिष्ठा गरिष्ठेति सवत्सा सा मोचिता, निवेदिता च—

कलिः साधुः साधुः कलिरिति कलिन्दाद्रितनया-
जले मज्जन् व्यासो मुनिरभिद[5]धे सज्जनमुदे।
तदेतत् प्रत्येतु त्रिजगदिदमत्ये[6]तु विपदं
त्वदायत्ता एते मम किल गुणाः कामधुगये!॥१०॥

इति। ततः सा त्वरिततरं प्रचलिता, अनुग्राह्यलोकाननुगृह्य स्वामि[7]पादान्द्रष्टुमेष्यतीति।

१. इदं पद्यं नास्ति—ए. २. 'सुकृताख्या०'—ऊ. ३. '०घ्या०'—आ. ४. 'गुणमुड्डाणं'—आ. ५. '०नातु'—ऊ, ए. ६. '०मप्येतु'—ए. ७. '०पदान्'—ए.

अविज्ञातलक्षणः—(सहर्षम्) अतः परं पुरञ्जनप्रतिकारः[1] करस्थ एव । (विलक्षणं प्रति) स्वं कार्यं साधयतु भवान् ।

(विलक्षणः प्रणम्य निष्क्रान्तः ।)

अविज्ञातलक्षणः—एतत्कुर्वता मया बहु साधितम् । यथा[2]–

पद्मान्प्रबोधयितुमम्बुजबन्धुना स्वां
भासं प्रसार्य तिमिरप्रसरोऽभ्यवारि[3] ।
आशाप्रसाधनमकारि चिराय कोक-
लोकस्य शोक उदधारितमां मनस्तः ॥११॥

(ततः प्रविशति नवलक्षणा ।)

नवलक्षणा—एष स्वामी मामेव प्रतीक्षते[4] । अस्ति चास्य[5] सर्वापेक्षया मयि[6] गुरुतरः पक्षपातः । (सश्लाघम्[7])—

स्वतः सत्प्रामाण्ये भगवति चिदानन्दसदने
कृपापारावारे विमतिमिह के वा विदधति ।
तथाप्येतन्मायापिहितनयनानां जडधियां
भवन्ति भ्रान्तानां स्वपरपरिमोहा विमतयः[8] ॥१२॥

(उपसृत्य प्रणमति ।)

अविज्ञातलक्षणः—(सानन्दमङ्गानि परिमृज्य) भद्रे ! स्वागतम् । इहास्यताम् ।

(नवलक्षणा प्रसादमभिनन्द्योपविशति ।)

१. '०प्रती०'—ऊ. २. पदं नास्ति—ए. ३. 'न्यवारि'—ऊ, ए. ४. '०क्ष्य०'—आ. ५. 'च सर्वा०'—ऊ, ए. ६. 'मय्यस्य'—ऊ, ए. ७. पदं नास्ति—ऊ, ए. ८. 'विनतयः'—ऊ.

अविज्ञातलक्षणः--संक्षेपतस्तावत्त्ववृत्तं कथयतु[1] भवती[2]।

नवलक्षणा--स्वामिप्रसादात्कलिनिर्मुक्तया—

श्रीरङ्गनाथस्थितिमङ्गलं तं
　कर्णाटमासाद्य मयान्वभावि ।
दिने दिने वृद्धिरनुक्रमेण
　विशुद्धपक्षं कलयेव चान्द्र्या[3] ।।१३।।

अविज्ञातलक्षणः—ततस्ततः ?

[4]**नवलक्षणा**—ततो भूयोवृद्धिकाम्यया गुर्जरदेश[5]मह[6]मागता ।

अविज्ञातलक्षणः—अथ तत्रत्यै[7]र्विवर्धिता भवती ?

नवलक्षणा—वृद्धिर्दूरे तिष्ठतु। ते च “स्वयमेव वयं गोमिनः[8], किमनया परकीयया परसस्य[9]चारिण्या गवा प्रयोजनम् ?” इति निरुद्धप्रसरतया सपुत्रां मां जीर्णतामनयन्त ।

अविज्ञातलक्षणः--अहो मूर्खता गुर्जराणाम्[10] ।

यत्र ब्रह्मप्रतिष्ठा व्यरचि गुणविदा यत्र लक्ष्म्या निवासो
　विष्णोर्यत्र प्रसादः स्वकरधरणतो यत्र मित्रानुरागः ।
तत्पद्मं पुष्पमन्यान्यपि कुमुदमुखान्येव पुष्पाणि सेयं
　गौरेवान्याश्च गावो जगति बहुविधा एवमज्ञस्य बुद्धिः ।।१४।।

ततस्ततः ?

१. ‘कथय’—ऊ, ए. २. पदं नास्ति—ऊ, ए. ३. ‘चान्द्रया’ —ए. ४. पदं नास्ति—ऊ. ५. ‘मालवदेश०’—ए. ६. ‘अहम्’ इति पदं नास्ति—ऊ, ए. ७ ‘०त्यैर्वर्धि०’—ऊ. ८. ‘गोस्वामिनः’ —आ. ९. ‘०शस्य०’—ऊ, ए. १०. ‘मालवानाम्’—ए.

नवलक्षणा—ततो यत्र न संमानं[1] न च बन्धुमित्र[2]विशिष्टशिष्टसंनिधानं तत्र देशे न वस्तव्यमिति विचार्य[3] प्रातिष्ठे ।

अविज्ञातलक्षणः—ततस्ततः ?

नवलक्षणा—ततः कुत्रचित्केनचिदादृता[4], कुत्रचित्[5]केनचिदपमानिता, कुत्रचित्केनचित्

"आगते स्वागतं कुर्याद् गच्छन्तं न निवारयेत् ।"

इति रीतिमवलम्ब्य संभाविता, कुत्रापि चित्तप्रसादमलभमाना—

समाहूतब्रह्मश्रियमिव समन्तान्मदकल-
द्विजानामालापैस्तपनतनयावीचिनिनदैः ।
लताकुञ्जे[6] भ्राम्यन्मुखरमधुपश्रेणिरणितै-
रुपागां[7] गोपाल[8]प्रियवसतिवृन्दावन[9]भुवम् ।।१५।।

प्रत्युप्तामलपद्मरागशकले गारुत्मतैः कोमलैः
संदृब्धे[10] नवकेलिपञ्जर इव श्रीभाजि वंशीवटे ।
स्निग्धः[11] स्निग्धहरिद्द[12]लालिललिते चञ्चत्फले सुस्थितो
यत्र व्यञ्जयति स्वरूपममृतं वाचा किरन्त्या शुकः ।।१६।।

किं बहुना ?—

ध्यायन्तः कृष्णमन्तर्मुकुलितकुसुमप्रेक्षणं सन्मरन्द-
स्पन्दानन्दाश्रुधारा[13] इह धरणिरुहोऽपि स्फुरत्पल्लवौष्ठाः ।

१. 'संमाननं'—आ. २. '०मित्रशिविशिष्ट०'—ऊ, '०मित्रशिष्टविशिष्ट०'—ए. ३. 'विचार्य'—आ. ४. '०दावृत्ता'—ए. ५. 'कुत्रचित्केनचिदपमानिता' इति वाक्यभागो नास्ति—आ. ६. '०कुञ्जभ्रा०'—ऊ, ए. ७. '०पाङ्गां'—ए. ८. 'गोपानां प्रिय०'—ऊ. ९. '०नभूवम्'—ए. १०. 'संदब्धे'—आ. ११. 'स्निग्धस्नि०'—आ, ऊ, ए. १२. '०हरिद्रलालि०'—ए. १३. '०धारामिह'—ए.

स्वैरं व्यालोलयन्तः कुसुमदलकरे[1] भृङ्गपद्माक्षमालां
श्रीभर्तुर्नाममालामिव विहगतरुच्छद्म[2]नामी जपन्ति ॥१७॥

अविज्ञातलक्षणः—ततस्ततः ?

नवलक्षणा—ततस्तत्र गोपालसाह[3]चर्याद् गोपरिचर्याधुर्याभिर्बालवृद्धवनिताभिरपि परमप्रेम्णा संभाविता हृष्टपुष्टसकलावयवा तरुणी संवृत्तास्मि ।

अविज्ञातलक्षणः—वसुन्धरा[4]यां रत्नगर्भा[5]भिधाननिदानं हि [6]स्थलं तत् । [7]ततस्ततः ?

नवलक्षणा—ततश्च[8]लिता मार्गे [9]तपनातपतापविकलावकालपलितशिथिलितसर्वाङ्गसंधी मूर्छितप्रायौ सुरोच[10]नविरोचनाववलोक्य शोचन्ती केनापि कृपालुना सादर[11]मभिहिता "भद्रे ! कुत्रत्यासि ? किमर्थमुद्विग्नासि ?" [12]इति । ततो मयोक्तम्—

"द्रविड[13]जनपदेऽहं सन्मुदे हन्त देहं
समधिगतवतीमं यत्र सा ताम्रपर्णी ।

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१. 'कुसुमकरतले'—ऊ. ए. २. '०च्छद्मना मां जपन्ती'—अ. ३. '०सालचर्या०'—अ, '०सालचया०'—आ. ४. '०राया'—ऊ, ए. ५. '०गर्भाभिधा०'—ए. ६. 'तत् स्थलं ततः'—ए. ७. अतः प्राक् 'तद्गुणजटितो वृन्दावनमपहाय नाहं पदमपि गन्तुं प्रभवामि ।' इत्यधिकम्—ऊ, ए. ८. पदं नास्ति—ऊ, ए. ९. 'तपतपनातपतापवि०'—आ, 'तपनातपवि०'—ऊ, ए. १०. '०चनपुरो०'—ए. ११. '०महमभि०'—आ. १२. पदं नास्ति—ऊ, ए. १३. 'द्रविलजन०'—ऊ, ए.

यदमृतचरशुक्तिश्रेणयो मौक्तिकं त—
तत्फलमभिलषणीयं स्पष्टमुद्भावयन्ति ॥१८॥[1]

साहं स्वामिना कस्मैचित्[2]प्रयोजनाय समाहूता पुत्रयोरनयोरिमामवस्थां[3]मवलोक्योद्विग्नास्मि ।" इति ।

अविज्ञातलक्षणः—ततस्ततः ?

नवलक्षणा—ततस्तेन "वैद्योऽस्मि, इमावुपचरामि ।" इति प्रतिज्ञाय कृष्णगवीक्षीरधारया विशेषेण सिक्तावपि तौ न चेतितौ । ततः स[4]चकितमिव देशकालनियतत्वादस्योप[5]क्रमस्य नेदानीमिह[6] प्रसर इति विचार्य सुश्रुतचरकपुराणमुनिप्रणीतसारामृतनामरसायनप्रयोगेण सप्ताहमात्रादेव तेन तौ पूर्ववत्कृतौ सत्कृतौ च । ममापि परिभ्रमण-श्र[7]मवैकल्यमपनीतमिति चरितार्था स्वामिपाद[8]मूलमागतास्मि । तदाज्ञाप-यतु स्वामी, कि[9]मर्थमयमाहूतो दासीजनः ?

(अविज्ञातलक्षणः कर्णे कथयित्वा निष्क्रान्तः ।)

१. अत उत्तरं—

"तत्तद्वस्तुषु नेति नेति वचनेनावस्तुसत्सुभ्रम-
व्यासङ्गं व्यवधूय नैगमगणैरद्यापि योऽन्विष्यते ।
यत्स्पर्शेन सुवर्णतामुपगताहल्या तथा पूतना
पादस्पर्शमणिः स सर्वसुलभो यत्रास्ति शेषाचले ॥"

इति पद्यमीषत्पाठभेदेनाग्रे ५·५ निर्देशेन वर्तिष्यमाणमत्रापि पठितम्—ऊ, ए. २. पदद्वयं नास्ति—ऊ, ए. ३. '०स्थामालो०'—ऊ. ४. 'स चकित०'—ए. ५. '०पचारस्य'—ऊ, ए. ६. 'इह' इति पदं नास्ति—ऊ, ए. ७. '०श्रमोऽपनीत इति'—ए. ८. '०पद०'—आ. ९. एतदादिर्वाक्यभागो नास्ति—ऊ, ए.

नवलक्षणा—(परिक्रम्य दृष्ट्वा) एषा मलयध्वजरमणी दुरुत्तर[1]तरङ्गिणीपरपारे विवर्तमानं भर्तारमपश्यन्ती चक्रवाकीव व्याकुलागस्त्य[2]महर्षिपत्न्या[3] [4]अमितलक्षणाभिधया सुतया समनुरुध्यमाना शोचति । [5]प्रथमत एव मया नियुक्तो[6] विरोचन इमामवलम्ब्य तिष्ठति, इत्यवसरं प्रतिपालयामि । (इत्येकान्ते स्थिता ।)

(ततः प्रविशति वैदर्भीरूपेण पुरञ्जनः[7], अमितलक्षणा च ।)

वैदर्भी—हा पिअ ! हा[8] मणोरम[9]सील ! [10]परिहासपेशलदाए [11]मं परिहरीअ[12] कहिं लुक्को चिट्ठसि ? (इति रोदिति ।)

[हा प्रिय ! हा मनोरम[13]शील ! परिहासपेशलतया मां परिहृत्य कुत्र गुप्तस्तिष्ठसि ?]

अमितलक्षणा—अम्ब ! किं रोदिषि ? संपूर्णनगर[14]स्वामिन्यसि ।

वैदर्भी—एक्केण देण[15] दइएण[16] विणा समत्थं[17]
पुण्णं पि भादि णअरं[18] मह सुण्णसुण्णं ।

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१. '०त्तरपरपारे'—ऊ. २. '०गस्तिम०'—ए. ३. '०पत्न्या-मित०'—ऊ. ४. अत्र मूलपुस्तकस्था टिप्पणी 'कृष्णसेवारुच्या' इति—अ. ५. 'प्रथमत...तिष्ठतीति' इत्यस्य स्थाने केवलं 'भवतु' इति—ऊ, ए. ६. 'नियुक्ता'—अ. ७. '०ञ्जनी'—अ. ८. पदं नास्ति—ए. ९. '०रमशील'—अ, '०रमणशील'—आ. १०. पदं नास्ति—ऊ, ए. ११. 'कहिं मं परिहरिअ विहरसि ?'—ऊ, ए. १२. '०रीअं'—अ. १३. '०रमणशील'—आ. १४. '०नर०'—आ. १५. 'तेण'—ऊ. १६. 'दयिएण'—ए. १७. 'समुत्थं'—ऊ. १८. 'णारं'—आ.

णक्खत्त[1]चंद[2]भरिदं पि सहस्सरस्सि—
हीणं णिसासु गअणं विअ[3] पम्मिणीए[4] ॥१९॥

[एकेन तेन दयितेन विना समस्तं
पूर्णमपि भाति नगरं मम शून्यशून्यम् ।
नक्षत्रचन्द्रभरितमपि सहस्ररश्मि-
हीनं निशासु गगनमिव पद्मिन्याः ॥]

अमितलक्षणा—यत्र कुत्रापि प्रियोऽन्विष्यताम् ।

वैदर्भी—(इतस्ततः परिक्रम्य सनिःश्वासम्) इदो लदाणिउंजेसुं[5] तदो[6] लदाणिउंजेसुं[7] सदसो अण्णेसिदो वि पिओ[8] ण लक्खीअदि । पुच्छिदो[9] वि लोओ ण[10] कहेदि कहिं[11] गओ[12] पिओ[13] त्ति ।

[इतो लता[14]निकुञ्जेषु ततो लता[15]निकुञ्जेषु शतशोऽन्वेषितोऽपि प्रियो न लक्ष्यते । पृष्टोऽपि लोको न कथयति कुत्र गतः प्रिय इति ।]

१. ' णक्कत्त० '—अ, आ. २. ' ०चंदचरिदं '—ऊ. ३. ' मिव ' —आ, ऊ, ए. ४. ' पोम्मि० '—आ, ऊ, ए. ५. ' लदापुजेसुव '—ए. ६. पदं नास्ति—आ. ७. पदं नास्ति—आ; ' लदाकुंजेसु '—ऊ, ए. ८. पदं नास्ति—ऊ, ए. ९. ' पुछिदो '—आ. १०. ' न '—ए. ११. ' गदो '—ऊ, ए. १२. इदं पदं ' कहिं ' इति पदात्प्रागेव पठितम् —ऊ, ए. १३. अत उत्तरं ' दाणि ज्जेव वणविहारणिमित्तं पमदवणं आअदो परिहासपेसलदाए लुक्को चिट्ठदि त्ति । ' इति वाक्यम्—ऊ, ए, तस्य संस्कृतच्छाया च ' इदानीमेव वनविहारनिमित्तं प्रमदवनमागतः परिहासपेशलतया लुक्कायितस्तिष्ठति । '—ए. १४. ' लतापुञ्जे० '—ए. १५. ' लताकु० '—ए.

अमितलक्षणा--अम्ब ! धीरा भव, प्रियदर्शनं भविष्यति ।

वैदर्भी—(वारंवारमन्विष्य) वच्छे ! पज्जालेहि चिदं जहिं पि[1]आसंदंसणलहुअं सरीरं आहुदीकरिस्सं ।

[वत्से ! प्रज्वालय चितां यत्र प्रियासंदर्शनलघुकं शरीरमाहुतीकरिष्ये ।]

अमितलक्षणा--[2]किमेवं त्वरसे ?

वैदर्भी--एसा चिदं ण[3] करेदि ता सअं जे[4]व्व वि[5]रएमि त्ति ।

(चितां रचयति ।)

[एषा चितां न करोति तत् स्वयमेव विरचयामीति ।]

अमितलक्षणा--(उच्चैःशब्दम्) आर्याः ! परित्रायध्वं, परित्रायध्वम् ।

(नवलक्षणा उपसृत्य वारयति ।)

वैदर्भी--णं मुंचेहि मुंचेहि । माए ! कासि तुमं ?

[ननु मुञ्च मुञ्च । मातः ! कासि त्वम् ?]

नवलक्षणा--अहं कापि भवामि, प्रियं ते दर्शयिष्यामि ।

वैदर्भी--([6]सहर्षम्) कहिं मे पिओ ?

[कुत्र मे प्रियः ?]

नवलक्षणा--पारेतरङ्गिणि प्रियस्तव वर्तते ।

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१. पदं नास्ति—ऊ, ए. २. अस्य वाक्यस्य स्थाने 'भूयोऽन्वेषय ।' इति वाक्यान्तरम्—ऊ, ए. ३. 'न'—ए. ४. 'जेअ'—आ, 'ज्जेअ'—ऊ, ए. ५. अतः प्राक् 'चिदं' इति—ऊ, 'चिअं' इति—ए. ६. पदं नास्ति—ऊ, ए. ७. '०णी'—ए.

वैदर्भी—कहं[1] एदाए तुंगतरंगभीसणाए[2] पारं जामि[3] ?

[कथमेतस्यास्तुङ्गतरङ्गभीषणायाः पारं यामि ?]

नवलक्षणा—मत्पुच्छमवलम्ब्य सुखेन तरिष्यसि[4] ।

उडुप[5]प्रसरो नात्र तरणिप्रसरो न वा[6] ।
मत्पुच्छग्रहणेनैव तरन्तीमां तरङ्गिणीम् ॥२०॥

अपि[7] च[7]

लभ्यं वास्तव[8]मस्ति वस्तु परमं पारेऽन्तरा दुस्तरा
भीमेयं तटिनी तरङ्गविषमावर्तभ्रमा[9] वर्तते ।
संताराधिकृतेन सौम्यमनसा गोस्वामिना मे तथा
शिक्षादायि[10] यथा भयं न तरतां नोत्तारयन्त्याः श्रमः ॥२१॥

अमितलक्षणा—यथा कथयत्य[11]कारणबन्धु[12]रेषा तथा कुरु ।

(इति निष्क्रान्ताः सर्वे ।)

पुरञ्जनसमञ्जनो[13] नाम

चतुर्थोऽङ्कः ॥४॥

१. 'कहिं'—ऊ. २. 'तुरंगभी०'—आ; पदं नास्ति—ऊ, ए.
३. 'यामि'—ऊ, ए. ४. 'संतरि०'—आ, ऊ, ए. ५. 'उडप०'—ए.
६. 'च'—आ. ७. पदद्वयं नास्ति—ऊ, ए. ८. 'बास्तव०'—ए.
९. '०श्रमा'—आ. १० 'शिक्षा दायि'—ए. ११. 'व्यते'—आ.
१२. 'अकारणबन्धुः' इति पदं नास्ति—ऊ, ए. १३. '०नमञ्ज०'—ऊ.

पञ्चमोऽङ्कः[1]

(ततः प्रविशति वैदर्भी नवलक्ष्मणा च ।)

वैदर्भी--(सहर्षाश्चर्यम्[2]) आर्ये ! तव प्रसादात्-

अनायासादभ्रंलिहलहरिसंपातरहितं
गतोदग्रग्राहग्रहपरिभवं संप्रति मया ।
समुत्तीर्णा [3]भूमिभ्रमिभरविवर्तव्यतिकर-
च्युताशङ्कं कूलङ्कषसरिदियं गोष्पद[4]मिव ॥१॥

नवलक्ष्मणा--

[5]जगति जयति शक्तिस्तस्य गोस्वामिनः[6] सा
प्रथिततम[7]महिम्नः शश्वदाश्चर्यधाम्नः ।
चलयति किल लोहं निश्चलं चुम्बकाश्मा[8]
द्रवयति शशिकान्तं यामिनीकान्त एकः[9] ॥२॥

वैदर्भी--तमहमीक्षितुमिच्छामि, तद्दर्शनेन प्रियदर्शनं भविष्यति[10]

१. अ पुस्तकेऽयं चरमोऽङ्को भिन्नहस्ताक्षरेण किञ्चिन्न्यूनाकारेषु पत्रेषु लिखितो दृश्यते. २. 'सविस्मयम्'—ऊ, ए. ३. 'भूमिम्भरवर-विवर्तव्यतिकरं गताशङ्कं'—आ, 'भूरिभ्रमिभरविवर्तव्यतिकरान्निरातङ्कं' —ऊ, 'भूरिभ्रमिपरिविवर्तव्यतिकरान्निरातङ्कं'—ए. ४. 'गोः पद०' —ऊ. ५. 'जयति जगति'—ऊ. ६. 'गोपालमूर्तेः'—ऊ, ए. ७. '०तरमहि०'—ऊ. ८. '०श्म'—आ. ९. 'एव'—ऊ, ए. १०. अत उत्तरं "**नवलक्ष्मणा**—सेयं गोस्वामिनः परमा शक्तिः। **वैदर्भी**—आर्ये! तं द्रष्टुमिच्छामि। **नवलक्ष्मणा**—इदानीमेव द्रक्ष्यसि। **वैदर्भी**—तत्र त्वरते मे चेतोवृत्तिः।" इत्यधिकम्—ऊ.

नवलक्षणा—[1]उचितमेवमाह भवती ।

उपकारी निरु[2]पधिप्रियः सहचरः स ते ।

वैदर्भी—विदर्भजन्मनो नाथं पाण्डयनाथं विदुर्मम ॥३॥

नवलक्षणा—एतमर्थं [3]स एव [3]स्फोरयिष्यति । सुरोचनाञ्जन-समुन्मीलितदृष्टिः [4]स्वयं चाक[5]लयिष्यसि । शतमप्यन्धानां न पश्यति ।

वैदर्भी—([6]सोत्कण्ठम्) सकलेष्वपि वस्तुषु स्पृहा-

मपहायोपनतेष्वयत्नतः ।

मम तत् प्रियवस्तु वस्तुतः

श्रुतमात्रं [8]हृदयं दिदृक्षते ॥४॥

[9]तदादेशय पन्थानम् ।

नवलक्षणा—नन्वहमेव पन्थाः । सर्वनिरपेक्षस्य तस्य मदेक-[10]सव्यपेक्षा [11]वर्तते । तदेहि, शेषशैलशिखरे तमवलोकयिष्यसि ।

(इत्युभे परिक्रामतः ।)

नवलक्षणा—[12]एष [13]पुरतो [14]ऽशेषसुरासुरमुनिमनुजगीतविशेष-पुण्यमहिमा शेषनामा [15]धरणिधरः,—

१. 'उचितमेतत्'-ऊ, ए. २. '०रुपाधि०'—आ. ३. पदत्रयं नास्ति—ऊ, ए. ऊ पुस्तकेऽत्र ग्रन्थहानिदर्शकं किञ्चित् स्थानरिक्तत्वं दृश्यते. ४. 'स्वं'—ए. ५. '०कलिष्यसि'—ए. ६. इदं पदं नास्ति—ऊ, ए. ७. इदं पद्यं नास्ति—ऊ, ए. ८. '०दये'—आ. ९. 'पन्थानमादेशय—ए. १०. '०पेक्षता ।'—ऊ, 'मय्येव सव्यपेक्षता ।'—ए. ११. पदं नास्ति—ऊ. ए. १२. अतः प्राग् 'दृष्ट्वा' इति—ऊ, ए. १३. पदं नास्ति—ऊ, ए. १४. 'निःशेष०'—ऊ, ए. १५. 'धरिधरः'—ए.

तत्तद्वस्तुषु नेति नेति वचनेनावस्तुसत्सुभ्रम-
व्यासङ्गं व्यवधूय नैगमगणैरद्यापि योऽन्विष्यते ।
[१]यत्स्पर्शेन सुवर्णतामुपगताहल्या तथा पूतना
पादस्पर्शमणिः स सर्वसुल[२]भो यत्र स्वयं भासते ॥५॥

(उभे [३]उपसर्पतः ।)

वैदर्भी--(स[४]प्रेमोद्रोमाञ्चगद्गदम्)

हे गोविन्द ! पदारविन्दविगलन्मदाकिनीवारये
किं पाद्यं प्रतिपादयामि ? कुसुमं किं पद्महस्ताय ते ? ।
वृन्दारण्यच[५]र ! त्वदङ्घ्रियुगपत्संवाहनव्याकुल-
श्रीसाहित्यकरीं[६] मया निजमनोवृत्तिं गृहाणार्पिताम् ॥६॥

अपि च

आरोप्य प्रणयोदयेन हृदये लक्ष्मीमतिप्रेयसीं
पत्संवाहनकर्मणि श्रमयितुं हे नाथ ! नैवार्हसि ।
लोला मामकचित्तवृत्तिरिह तु व्यापा[७]र्यतामर्पिता
स्थैर्यं ह्येति चलो[८]ऽपि तेऽङ्घ्रिभजने श्रीरेव तत्साक्ष्यदा ॥७॥

प्रलयपयोधिजलेऽपि न सीदति निगमतरिस्त्वयि सक्ता ।
भवजलधौ पतितोऽपि न मज्जति किमपि भवद्गुणवक्ता ॥

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१. तृतीयश्चरणः समग्र एव नास्ति, पद्यं च त्रिपादमेव मुद्रितम्—ए.
२. '०लभः संभाति यत्र स्वयम्'—ऊ, ए. ३. अतः प्राग् 'देवम्' इत्यधिकम्— ऊ, ए. ४. '०प्रमाद०'—अ. ५. '०चरस्त्व०'—ए.
६. '०करीमयोनिज ! मनो०'—अ. ७. 'व्यापार्जिता चार्पिता'—ए.
८. 'चलापि'—ए.

जय जय मीनशरीर मुरारे ।
मङ्गलमय मधुसूदन माधव करुणाकर कलुषारे ॥८॥

गीतार्थेन श्लोकः

[१]श्रीशेषाचलरत्न ! कल्पितमहामीनावतारस्य ते
लग्ना [२]शूकशिखोपरि श्रुतितरिः कल्पान्तपाथोनिधौ ।
नामाङ्क्षीदिति किं [३]नु चित्रमिह ते नाम्नापि कण्ठस्पृशा
संसाराम्बुनिधौ [४]वलन्नघभराक्रान्तोऽपि [५]नो मज्जति ॥९॥

नगभरभुजगविनिःश्वसिताकुलमवनितलं सुगरिष्ठे ।
कलितमुकुर इव तिष्ठति सु[६]स्थिरमाकलितं तव पृष्ठे ॥
जय जय कच्छपरूप मुरारे ।
मङ्गलमय मधुसूदन माधव करुणाकर कलुषारे ॥१०॥

[७]गीतार्थेन श्लोकः

नाधो गच्छति शैलभारभरतो नोर्ध्वं भुजङ्गेश्वर-
श्वासौघेन निरी[८]क्ष्यमाणमुकुराकारं [९]स्थिरं तिष्ठति ।
भूचक्रं तव कूर्मराजवपुषः पृष्ठैकनिष्ठं हरे !
न क्वापि स्खलि[१०]ता भवन्ति भुवने नाथ त्वदालम्बिनः ॥११॥

[११]प्रथयसि धरणिस[१२]मुद्धरणे रिपुदलने ऽपि च सौकर्यम् ।
श्रुतिरपि तव गुणगणगणनामनु भजते ननु मौखर्यम् ॥

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१. 'लक्ष्मीवल्लभदेव ! क०'—ऊ, ए. २. 'शुक०'—ए. ३. 'न'—ऊ, ए. ४. 'बल०'—अ. ५. 'ना'—ऊ. ६. '० स्थितमा०'—ऊ. ७. 'एतदर्थेन'—ऊ, ए. ८. '०रीक्षमा०'—अ, आ. ९. '०कारस्थिरं'—ऊ. १०. '०लितं'—ए. ११. 'प्राप्यसि' —आ. १२. 'समुद्ररणे'—अ, आ.

जय जय शूकर[1]रूप मुरारे ।

मङ्गलमय मधुसूदन माधव करुणाकर कलुषारे ॥१२॥

गीतार्थेन श्लोकः

सौकर्येण समुद्धृता[2] वसुमती मग्ना महाम्भोनिधौ

त्रैलोक्यप्रजयी हिरण्यनयनो दैत्यो रणे सूदितः ।

नित्यानन्तगुणस्य तेऽखिलगुणं वक्तुं न शक्ता श्रुति-

र्यत्किञ्चिद् गृणती प्रतिष्ठितिम[3]गादन्धेषु काणो यथा ॥१३॥

द्विषदसवो बत पञ्च वयं च दशेति ह्रियेव[4] दधन्ते ।

मुखमवकुञ्चित[5]मञ्चितपाणियुगे नखरा निभृतं ते ॥

जय जय नरहरि[6]रूप मुरारे ।

मङ्गलमय मधुसूदन माधव करुणाकर कलुषारे ॥१४॥

गीतार्थेन श्लोकः

प्राणाः पञ्च परं हिरण्यकशिपोरेते वयं चात्तदद्[7]-

द्वैगुण्यास्त्रर्त[8]येति कुञ्चिषमुखान् बिभ्रत्कठोरान्नखान् ।

ज्वालाजालजटाललो[9]चनमपि स्वीकृत्य सैंहं वपुः

प्र[10]ह्लादोदय एव देव ! भवतां[11] तेने स्वभावः स ते ॥१५॥

१. 'सूकर०'—आ, ए. २. '०मुद्धता'—अ. ३. '०ष्ठितम०' —ऊ ४. 'ह्रियैव'—ए. ५. '०कुञ्चितपाणि०'—ए. ६. 'नररूप'—ऊ. ७. '०तद्वैगु०'—आ, ऊ. ८. '०पयन्ति'—आ. ९. '०लौचन०'—अ. १०. प्रह्लादो०'—आ, ऊ, ए. ११. 'भवतो' (?)—ऊ.

न्यधित करे बलिरम्बु ममोचितमस्य मयापि च देयम्।[1]
इति भवता पदमर्पितमस्य शिरस्यमरैरवधेयम् ॥
जय जय वामनरूप मुरारे ।
मङ्गलमय मधुसूदन माधव करुणाकर कलुषारे ॥१६॥

गीतार्थेन श्लोकः

हस्ते न्यस्तमनेन वारि बलिना देयं किमस्मै मये-
त्यन्विष्य क्रमणच्छलेन परितो द्राग् ब्रह्मलोकावधि ।
एतद्योग्यमवीक्ष्य[2] तत्र किमपि ब्रह्मादिभिर्दुर्लभः
पादस्दर्शमणिस्त्वयास्य शिरसि श्रीमन्[3] ! प्रसादीकृतः ॥१७॥

क्षत्रियगलगलदविरतशोणित[4]सलिलभरैरपतापम् ।
स्नपयसि जगदिदमुदितदयोदय वितरसि वित्तकलापम् ॥
जय जय भृगुपतिरूप मुरारे ।
मङ्गलमय मधुसूदन माधव करुणाकर कलुषारे ॥१८॥

गीतार्थेन श्लोकः

आविर्भूय भृगो कुलेऽतिविमले जाग्रत्कुठाराहति-
क्षुण्णक्षत्रियकण्ठशोणितजलैस्तापोऽपनीतः सताम् ।
दत्ता भूरपि कश्यपाय मुनये पाथोधिरुत्सारितो
बाणेनैकतरेण नाथ ! भवतः सर्वं हि लोकोत्तरम् ॥१९॥

सहजकुटिलमपि किमपि [5]बिभीषणमपि कपिपतिमनुकूलम् ।
त्वयि विनतं सुगृहीतगुणो[6] धनुरिव नयसि श्रुतिमूलम्

१. 'मनोचित०'—आ. २. 'नैत०'—ए. ३. 'श्रीमत्'—ए. ४. '०रलशो०'—ऊ, ए. ५. 'विभी०'—आ, ए. ६. '०गुणौ'—आ.

जय जय रामशरीर मुरारे।
मङ्गलमय मधुसूदन माधव करुणाकर कलुषारे ॥२०॥

गीतार्थेन श्लोकः

कोदण्डं सहजातिवक्रिम [1]चलत्काठिन्यमप्यानतं
सुग्रीवं च [2]बिभीषणं च सुगुणग्राही त्वमन्वग्रहीः।
उन्नद्धं बहुवाहिनीपरिचयादब्धिं दशास्यं च तं
श्रीदर्पादनमन्तमीश सदनुग्राही हरे! न्यग्रहीः ॥२१॥

हलहतिभीतिमिलितयमुनाकृ[3]त इनमिव याचितुमेतम्[4]।
नीलवसन! निवहसि मणिकुण्डलमेकमधिद्युतिकेतम् ॥
जय जय हलधररूप मुरारे।
मङ्गलमय मधुसूदन माधव करुणाकर कलुषारे ॥२२॥

गीतार्थेन श्लोकः

लीलाकल्पितशी[5]रपाणिवपुषो नीलाम्बरं बिभ्रतः
कैलासाचलचुम्बि मेघरुचि ते शेषाद्रिभूषामणेः।
कालिन्दीं[6] हलकृ[7]ष्टिभीतिमिलितामाश्वासयिष्यन्नति[8]-
स्नेहेनोपगतः प्रभाकर इवाभात्येकलं कुण्डलम् ॥२३॥

त्वमिह विमोहयितुं विबुधद्विषम[9]पि निगदन्नुपधर्मम्।
स्थिरयसि सकरुणचित्त सदागमसं[10]मतमहिंसनधर्मम् ॥

१. 'बल०'—अ, 'बला०'—आ. २. 'विभी०'—आ, ऊ, ए. ३. '०दृत'—अ. ४. अत्र मूलपुस्तकस्था टिप्पणी 'आगतम्' इति—आ. ५. '०सीरपाणि०'—ऊ, ए. ६. '०न्दीहल०'—ए ७. '०हलयष्टि०'—आ. ८. '०न्निति'—ऊ. ९. '०मयि नि०'—ऊ १०. '०गमसुमत०'—ऊ, ए.

जय जय बुद्धशरीर मुरारे ।
मङ्गलमय मधुसूदन माधव करुणाकर कलुषारे ॥२४॥

गीतार्थेन श्लोकः

मायाबुद्धवपुर्भृतापि भवता संमोहना[1]यासतां
स्वाभाविक्य[2]वलम्बिता सदयता शोभाकरी ते परम् ।
पश्वालम्भविधायियज्ञनिगमान्निन्दन्नहिंसा[3]परं
धर्मं वस्तुत आगमैरपि मतं यत्त्वं व्यवा[4]स्थापयः ॥२५॥

अङ्कुरयति पल्लवयति सपदि[5] हि सुकृततरुं कलिदग्धम् ।
त्वदसिघनः खलरुधिरपयोभरवि[6]किरणतोऽतिविदग्धम् ॥
जय जय कल्किशरीर मुरारे ।
मङ्गलमय मधुसूदन माधव करुणाकर कलुषारे ॥२६॥

गीतार्थेन श्लोकः

क्षुण्णम्लेच्छ[7]गलप्रणालिविगलत्कीलालधारा[8]भरै-
रुक्षन् क्षोणितलं क्षणक्षणघनः कौक्षेयधाराधरः ।
बा[9]हुव्योम्नि तवोल्लसन् कलितपोत्तापोपतप्तं तपो-
वृक्षं पल्लवितं करोति सुतरां कल्किस्वरूप प्रभो ! ॥२७॥

१. '०हनोपासना०'—आ. २. '०क्यविल०'—ऊ. ३. '०हिंसा परं'—अ, ऊ, ए. ४. 'व्यवस्था०'—ऊ, ए. ५. 'सपदीह'—ए ६. '०विकरण०'—ऊ, ए. ७. '०म्लेञ्छ०'—अ. ८. '०दाराभरै०' —आ. ९. 'बाहुव्योम्नि'—ए.

[1]गीतमिदमखिलविबुधसमादनममृतमिमवानव[2]गीतम् ।
घनरुचिरुचिर ! चराचरकारण ! तव पदयुगमुपनीतम् ॥
[3]जय जय दशविधरूप मुरारे ।
मङ्गलमय मधुसूदन माधव करुणाकर कलुषारे ॥२८॥[4]

उद्यत्ताप[5]तपातपाकुलतया नष्टस्वरूपक्रमा
गर्ते क्वापि मृता इव प्रपतिता एते जगद्दर्दुराः ।
मेघश्याम ! [6]तव [7]प्रसादवशतो लीलामृत[8]स्राविणः
संजीवन्ति रटन्ति चारुसुषमामञ्चन्ति चञ्चन्ति च ॥२९॥

(ततः प्रविशत्यविज्ञातलक्षणः ।)

अविज्ञातलक्षणः—साधु नवलक्षणे ! साधु ।

धन्यासि त्वमिव त्वमेव जगतां मान्या वदान्या यया
नीतो हन्त पुर[9]ञ्जनो विनयनान्मत्सख्ययोग्यां दशाम् ।

१. अस्य पद्यस्य प्रथमपङ्क्तिद्वयस्य स्थाने ऊ पुस्तके ए मुद्रणे च भिन्नपाठमधस्तनं पङ्क्तिद्वयं दृश्यतेः—
श्रीरमणस्य दशाकृतिवर्णनमिति कविकृष्णसुगीतम् ।
जनयति मधुरिपुपदसेवकचेतसि निभृतममृतमिव पीतम् ॥
२. '०नवमीतम्'—आ. ३. एतदादि द्वितीयपङ्क्तिद्वयं नास्ति—ए.
४. अत ऊर्ध्वं निम्नमतिरिक्तं पद्यं दृश्यते:—
मायारूपविहारी परमाद्भुतचरितविस्तारी ।
गोपालीरसशाली मुदं सदा दिशतु वनमाली ॥—ऊ, ए.
५. '०तापनया तयाकुलतया'—आ. ६. '०तनो'—ए. ७. 'सदैव भवतो'—ए. ८. '०श्राविणः'—अ. ९. '०ञ्जनोऽपि विनयन्म०'—ऊ.

हस्तादर्श इवाम्बुदानिलहतो भूत्या मुखप्रेक्ष्यतां[1]

रत्नं शाणशलाकयेव समलासङ्गं विभूषार्हताम्[2] ॥३०॥

चिरायुः[3]—

मद्दर्शनोल्लसितलोचनचित्तवृत्ते-

सख्युः समीक्ष्य सुषमां सुखमाहरिष्ये ।

स्वालोकदर्शितमुदः कुमुदस्य पूर्ण-[4]

पीयूषभानुरिव भानुरिवाम्बुजस्य ॥३१॥

[5]अद्यासावपि जानाति मित्रादर्शनजां व्यथाम्[6] ।

तदालोकजमामोदं वेत्तु चाम्भोजचक्रवत् ॥३२॥

(विलोक्य) एष मम सखा—

श्रीमत्पन्नखचन्द्रचुम्बितमनः शीतांशुकान्तद्रवी-

भावव्यञ्जकमोदजाश्रुसलिलासारैः समापूरितम् ।

अर्घीकृत्य निजं वपुः प्रविलसद्रोमाञ्चदूर्वाङ्कुरं

प्रेमोद्रेकवशंवदोऽर्पयति मे पादारविन्दोपरि ॥३३॥

(इति मन्दमन्दमुपसर्पति[7] ।)

नवलक्षणा—एष महितमहिमा[8] महायोगी ।

वैदर्भी—कुत्र ? कुत्र ?

(उभे सरभसमुत्थाय यथोचितोपचारमाचरतः[9] ।)

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१. 'मुखप्रेक्षतां'—अ, आ, 'मुखं प्रेक्ष्यतां'—ए. २. 'त्विषामर्ह०'—ए. ३. पदद्वयं नास्ति—ऊ, ए; '०दथ'—आ. ४. 'पूर्णं'—आ. ५. पद्यात्प्राग् 'अपि च' इत्यधिकम्—ऊ, ए. ६. अतः परमेकं पत्रं (२२ तमं) नष्टम्—ऊ. ७. 'मन्दं मन्द०'—ए. ८. 'त्रिभुवनमहित०'—ए. ९. 'सत्कुरुतः ।'—ए.

अविज्ञातलक्षणः——सखे ! परिष्वजस्व माम् । अपि जानासि प्राचीनं[1] सखायं माम्[2] ?

(वैदर्भी मुखमवलोकते ।)

अविज्ञातलक्षणः——

सखायावावां स्वः सहजधवलौ मानसगृहा-
विहायातस्त्वं मां स्वैरसरसि[3] विहायातिचपलः ।
जले ग्राम्ये मज्जन्नथ समभवः पङ्कमलिनः
पयःसेकादस्याः सपदि ननु योऽहं त्वमसि सः ॥३४॥

स त्वं नासि पतिः पुरञ्जन ! पुरञ्जन्या यया लीलया
संरुद्धः[4] पुरपञ्जरे नवमुखे बद्धो[5] गुणैः कीरवत् ।
नायं वा मलयध्वजस्तव पतिर्यं मन्यसे देवव-
न्मायाकाननपिप्पलाशनपरीपाकोऽयमुज्जृम्भते ॥३५॥

अपि[6] च[6]

कोषे कोषकृता कृमिर्नियमितस्तद्भावनावैभवा[7]-
त्तादूप्यं[8] प्रतिपद्यते तदनिशाध्यासो[9] हि ताद्रूप्यकृत् ।
स्त्रीत्वं त्व च पुरञ्जनीपरवशः प्राप्तस्तदेकाग्रतां[10]-
योगादेवमवेहि नित्यमदनुध्यानेन[11] मद्रूपता ॥३६॥

अपि चावधारय—

१. 'प्राचीनस०'—ए. २. पदं नास्ति——आ, ए. ३. 'सुसरसि'——ए. ४. 'संरुद्धः पुरुषं जदा (?)'——आ. ५. 'बद्धौ'—ए. ६. पदद्वयं नास्ति——ए ७. '०ना वै०'——ए. ८. '०त्तादृप्यं'——ए. ९. '०ध्यासा'—आ. १०. '०ता यो०'——ए. ११. 'ते मदनिशाध्यानेन'——ए.

दयादृष्ट्या मे 'तत्त्वमसि' पदतत्त्वावगमतो
विलीनायां मायामयजवनिकायां तव सखे ! ।
दिवा वा रात्रौ वा जपसि नियतं हंस इति यद्
विपर्या[1]सन्यासे स्फुर[2]तु सहसा सोऽहमिति तत् ॥३७॥

(पुरञ्जनो विचारयति ।)

अविज्ञातलक्षणः-–वत्स सुरोचन ! अनुगृहाण मत्सखायम् ।

(प्रविश्य सुरोचनो [3]योगविद्यया पुरञ्जनं [4]प्रविशति ।)

पुरञ्जनः—([5]प्रणम्य)

सखे ! सत्यप्यस्मिन्मम तव च भेदव्यपगमे
त्वदीयोऽहं नाथ ! त्वमसि न मदीयः क्वचिदपि ।
तरङ्गः सामुद्रो भवति न च तारङ्ग उदधिः
स्फुलिङ्गश्चाग्नेयो दहनकणकीयो न दहनः ॥३८॥

अविज्ञातलक्षणः—सखे ! किं ते भूयः प्रियमुपकरोमि ?

पुरञ्जनः—अतः परमपि [6]किं प्रियमस्ति ? यतः—

भवानेतावन्तं समयमुपकुर्वन्नपि सुहृन्
ममान्धस्येवासीद् ग्र[7]हमणि[8]रविज्ञातचरि[9]तैः ।
अथ श्रुत्वा मत्वा किमपि सुनिदिध्यास्यं[10] सुरस-
स्पृशि प्रोन्मीलन्त्यां दृशि सपदि साक्षात्कृत इति ॥३९॥

१. '०र्यासं न्या०'—अ, आ. २. '०रति'—आ. ३. पदं नास्ति—ए. ४. 'प्रवेशयति'—ए. ५. 'संप्र०'—आ. ६. पदं नास्ति—ए. ७. 'गृह०'—आ, ए. ८. '०मणिरिवाज्ञात०'—ए. ९. अत आरभ्य ग्रन्थभागः ऊ पुस्तकेऽपि वर्तते. १०. 'सुनिदध्यास्य'—अ, ऊ, ए.

तथापीदमस्तु—

श्रीतनुच्छविसुवर्णरेखित-
स्वांशुकात्तसतडिद्घनश्रियि ।
कृष्णरूपनिकषे निवेशितं
प्रेमहेम सुपरीक्ष्यतां मम ।।४०।।

अपि च

कालेकाले तडित्वानमृतरसमयीं वृष्टिमिष्टां विधत्ता-
मुर्वीं सस्यौघगुर्वीं सचिवजनहितां भूमिपाः पालयन्तु ।
सर्वः सर्वत्र नन्दत्वखिलगुणगुरौ विन्दतु प्रेमभक्तिं
देवे श्रीवेङ्कटेशे प्रचरतु परितः **कृष्णदत्तस्य** सूक्तिः ।।४१।।

अविज्ञातलक्षणः—एवमस्तु ।

(इति निष्क्रान्ताः सर्वे ।)

इति श्रीपुरञ्जनदुःखभञ्जनो नाम
पञ्चमोऽङ्कः ।।५।।

।। पुरञ्जनचरितनाटकं समाप्तम् ।।

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१. इदं पद्यं नाटकान्तिमपद्यत्वेनोद्धृतम्—उ; ४०-४१ क्रमाङ्कवतोः पद्ययोः स्थानविपर्यासो दृश्यते—ऊ, ए. २. '०साङ्ककात्त०'—उ. ३. '०त्ततडिदुद्घनश्रियि'—आ, '०सतडिद्घनाश्रयि'—उ. ४. '०हेममुपवीक्ष्यतां'—उ, '०हेमसुपरी०'—ए. ५. पदद्वयं पद्यं च नोद्धृतम्—उ. ६. '०मिष्ठां'—ए. ७. '०हित' (=हितं ?)—अ. ८. 'सर्वः'—ऊ, ए. ९. 'व्यङ्क०'—अ, 'व्येङ्क०'—आ. १०. अत उत्तरम्—

"**शाके नन्दनवावनीपतिमिते शुक्लद्वितीयाबुधे**
चैत्रे नागपुरे ··रघुनृपावासादयोध्यासमे ।

(शेषमागामिनि पृष्ठे)

(प्राक्पृष्ठतः)

•・・・・” (पुस्तकस्यानन्तरिकमन्तिमं पत्रं नष्टम्)--**अ**;

“श्रीरस्तू । सूभं भवतु । मङ्गलं कल्यानमस्तू । श्रीकृष्णाय नमः । **जेठ सुद्ध २ संमत १८९५** श्री ”—**आ**;

“समाप्तमिदं नाटकमिति ।

शाकेऽब्दे धरणीवियन्मुनिधरासंभासमाने शुभे
माघे मासि दिवामणौ मकरगे विष्णोस्तिथौ सादरम् ।
श्रीमन्मैथिलकृष्णदत्तकृतिना म(=य)न्निर्मितं नाटकं
प्रालेखीत्तदिदं मुदा द्रुततरं **श्रीहेमनाथद्विजः** ।।

शुभमस्तु ।। ”--**उ**;

“समाप्तमिदं नाटकमिति ।

शाकेऽब्दे धरणीवियन्मुनिधरासंभासमाने शुभे
माघे मासि दिवामणौ मकरगे विष्णोस्तिथौ सादरम् ।
श्रीमन्माथिलकृष्णदत्तकृतिना यन्निर्मितं नाटकं
प्रालेखीत्तदिदं मुदा द्रुततरं **श्रीहेमनाथद्विजः** ।।
श्रीमद्भागवतार्णवात्स्वधिषणाजारोग्रमन्थाचलैः
क्षुब्धादुत्तमशास्त्रभारविलस(?)द्रज्जुप्रबन्धोज्ज्वलैः ।
यत्नात्सद्वरनाटकामृतमिदं शीघ्रं समुत्पादितं
तेन श्रीः पुरुषोत्तमेन विबुधैस्तत्सर्वदास्वाद्यताम् ।।

शुभमस्तु ।। श्रीरस्तु ।। ॐनमः श्रीकृष्णाय शिवाय च ।। ”—**ऊ**;

“समाप्तोऽयं ग्रन्थः ।। प्रशस्तिः

नमः परमहंसमनोमिलिन्दास्वादितपदारविन्दामृतमकरन्दाय जगदानन्दकन्दाय गोविन्दाय ।

नमोऽखिलदेवविहितसेवश्रीविश्वनाथाय ।

नमोऽखिलपुमर्थदानवित्तचित्तायै श्रीमदन्नपूर्णायै ।

शुभमस्तु । श्रीरस्तु ।

(शेषमागामिनि पृष्ठे)

(प्राक्-पृष्ठतः)

शाके लोचनधर्ममोचनहयक्षोणीभिरुद्भासिते ।
माघे मासि सुधांशुभासिनि बलत्पक्षेऽधिसत्सप्तमि ।
काश्यामिन्दुकलावतंसचरणाम्भोजालिरेतन्मुदा
पुस्तं शस्तमलीलिखद् द्रुतमिदं **श्रीहेमनाथः कविः** ॥१॥

यस्योदारयशोविशोभिधिषणादानैः समं वेधसा
ज्ञातुं चन्द्रसुरेज्यकल्पतरवो नूनं तुलायां धृताः ।
तुच्छत्वाद् गगने सुधाकरगुरू यातौ च कल्पद्रुमो
देवाधीशवने प्रतिष्ठितिमसौ प्राप स्फुटं सन्मतेः ॥२॥

कालुष्यं प्रोज्जिहाना सकलजनमनोह्लादना संददाना
नित्यानन्दं दधाना रुचिरविधुरुचिं शोभमाना जगत्सु ।
मुक्ताहाराभिरामा जगति विजयते यस्य कीर्तिर्विशाला
गङ्गाधारेव सारा विबुधवरकृतानल्पभूतिस्तुतिर्हि ॥३॥

तस्योदारविचारचारुचरितस्याज्ञामवाप्यादराद्
वेणीरामसुपण्डितस्य लिखितं पुस्तं समस्तं द्रुतम् ।
काशीनाथपदारविन्दविलसत्सच्चित्तपुष्पन्धय-
स्यानेकद्विजराजिगीतसुयशोराशेरधिक्ष्मातलम् ॥४॥

मानं वामनमेव पङ्कजदृशे स्वीकार्य येनार्थिने
दत्ता गोस्त्रिपदाङ्कितेत्यसुवचा तस्यापि कीर्तिर्बलेः ।
वेणीरामकपण्डितस्य नियतं संमानपूर्वं मुदा
दानान्यर्थिकुलाय संप्रददतः कीर्तिः कथं वर्ण्यताम् ॥५॥

अस्तु "—ए.

नाटकस्थपद्यानां सूचिः ।

(कोष्ठस्था अङ्कास्तत्तदङ्कगतक्रमनिर्देशकाः ।)

Corrigenda (शुद्धिपत्रम्)

Page	Line	Incorrect	Correct
		(Introduction)	
14	12	कर्णो	कर्णौ
15	24	Veṅkatanātha	Veṅkaṭanātha
,,	26	महापराजय	मोहपराजय
,,	27	Yaśahpāla	Yaśaḥpāla
19	24	साहित्यदर्शन	साहित्यदर्पण
22	13	...यंशी	...यंशो
24	22	...kaumudi	...kaumudī
,,	26	माऽशङ्की:	मा शङ्की:
31	22	··—टीका—-	···—-टीका)—-
,,	26	Nātakas	Nāṭakas
33	10	Colohpon	Colophon
35	17	कथ	कथ—
37	9	दयार्दे	दयार्द्रे
,,	10	aad	and
,,	14	Kava. . . .	Kuva. . . .
42	10	gainst	against
47	13	hy	by
48	Page-heading	Purañjancarita	Purañjanacarita
,,	5	Cimaṇa. .	Cimaṇā. .
51	20	··yāṇa	··yaṇa
62	12	अ	आ

Page	Line	Incorreet	Correct
		(Text)	
२३	१८	नातिथ्य	नातिथ्यं
३५	११	सबलय	सबलया
५६	१८	०तरङ्गिणि	०तरङ्गिणिं
५७	१८	व्यते	०यते
६१	१४	श्वासौघेन	श्वासौघेन
,,	१६	भवज्ति	भवन्ति
६२	१४	०स्त्रतयेति कुञ्चिष०	०स्त्रपयेति कुञ्चित०
६३	९	०स्दर्श०	०स्पर्श०
,,	१५	भृगो	भृगोः
,,	२०	०मूलम्	मूलम् ॥
६४	४	चलत्०	वलत्०

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